

A PRACTICAL COURSE  
IN SECONDARY ENGLISH

## A PRACTICAL COURSE IN SECONDARY ENGLISH

---

This work is issued in the following Parts:

PART I, STYLE, with Index, 1s. 6d.

PART II, FORM, with Index, 1s. 6d.

PART III, LANGUAGE, with Index, 1s. 6d.

---

PARTS I and II, in one vol., with Index, 3s.

---

PARTS I, II, and III, complete, in one vol.,  
with Index, 4s. 6d.

# A PRACTICAL COURSE IN SECONDARY ENGLISH

BY

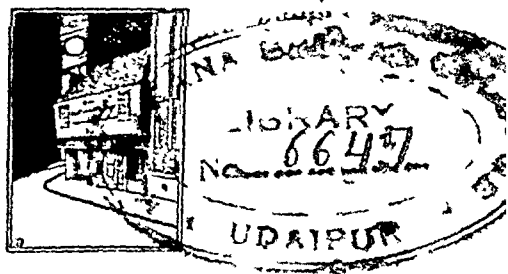
GEORGE OGILVIE M.A.

*Head of the English Department  
Broughton Junior Student Centre Edinburgh*

AND

EDWARD ALBERT M.A.

*Assistant Master George Watson's College  
for Boys Edinburgh*



LONDON  
GEORGE G. HARRAP & COMPANY  
3 PORTSMOUTH STREET KINGSWAY W.C.

1913

## PREFACE

WE would draw attention here to some features of this work which we believe will commend it to teachers and students of English.

The three parts on Style, Form, and Language will be found to cover adequately the wider ground which the study of English is now taking for its province in our Secondary Schools and Training Colleges. We have aimed at providing material ample and varied enough for a three years' course leading up to University classes in the subject. Indeed, we think that even University students will find it useful.

The course is not only comprehensive but practical in character. The two parts on Style and Form are meant to serve as an introduction to literary criticism. The main canons of style are stated as lucidly as possible, and applied in some detail to carefully selected examples. The student is thus shown how to appraise a literary work. This practice in criticism is made to lead up to composition—on the principle that the best teacher of style is style itself. The main exercises in Composition will be found in Part II.

In our treatment of the various aspects of our subject we have aimed at avoiding scrappiness without loading the book with minutiae. From this point of view Part III should prove valuable. Text-books, generally speaking, say either too much or too little on English from the linguistic side. So, too, in our section on Prosody: we have introduced but have not given a detailed study of subjects such as equivalence, aberration, and prose scansion.

We attach great importance to the wealth, variety, and freshness of the exercises, and to the full index we have compiled. The teacher will have no difficulty in greatly multiplying the



number of exercises by employing both exercises and examples for all sorts of purposes other than those for which we have used them.

We desire to acknowledge our indebtedness to the following publishers, authors, and literary executors for permission to print valuable extracts: To Messrs Macmillan & Co., Ltd., for the stanza from Matthew Arnold's *Thyrsis* (p. 334); to Messrs Constable & Co., Ltd., London, and to Messrs Charles Scribner's Sons, New York, for the extract from George Meredith's *The Egoist* (p. 143); to Sir Gilbert Parker, Bart., M.P., for the extract from a speech (p. 266); to W. L. Dodgson, Esq., for Lewis Carroll's letter (p. 274); to the Controller of His Majesty's Stationery Office for Scotch Leaving Certificate Examination questions; and to the editor of the *Scotsman* for an extract (pp. 100-101).

We have also to thank Mr G. C. Ligertwood, M.A., George Watson's Boys' College, Edinburgh, and Mr Donald Maclean, M.A., Boroughmuir Junior Student Centre, Edinburgh, for their kindness in going over the proofs and in making many helpful suggestions.

EDINBURGH, *July* 1913

G. O.  
E. A.

# CONTENTS

## PART I

## STYLE

### CHAPTER I

	PAGE
THE WORD: <i>A.</i> SIMPLICITY. <i>B.</i> PROPRIETY. <i>C.</i> PURITY. <i>D.</i> BREVITY. <i>E.</i> MELODY. EXERCISES . . . .	9

### CHAPTER II

THE SENTENCE. EXERCISES . . . . .	66
-----------------------------------	----

### CHAPTER III

THE PARAGRAPH. EXERCISES . . . . .	84
------------------------------------	----

### CHAPTER IV

FIGURES OF SPEECH. EXERCISES . . . . .	102
--	-----

### CHAPTER V

STYLE IN GENERAL. EXERCISES . . . . .	139
GENERAL EXERCISES . . . . .	147

## PART II

## FORM

## SECTION I

## PROSODY

PROSODY. EXERCISES . . . . .	PAGE 185
------------------------------	-------------

## SECTION II

## LITERARY FORMS

## CHAPTER I

FORMS SUITABLE FOR SCHOOL COMPOSITION. EXERCISES .	237
--	-----

## CHAPTER II

HIGHER LITERARY FORMS . . . . .	287
GENERAL EXERCISES . . . . .	322

## PART III

## LANGUAGE

## CHAPTER I

HISTORY OF THE ENGLISH LANGUAGE. EXERCISES . .	341
--	-----

## CHAPTER II

MODERN GRAMMAR AND IDIOM. EXERCISES . . .	433
---	-----

## CHAPTER III

ETYMOLOGY. EXERCISES . . . . .	477
--------------------------------	-----

# A PRACTICAL COURSE IN SECONDARY ENGLISH

## PART I STYLE

### CHAPTER I THE WORD

**I**NTRODUCTORY—The manner in which a writer expresses his thoughts is called his style. Style varies not only from author to author, but also sometimes within the work of an individual author: compare, for example, the early and the later styles of Shakespeare or of Johnson.

Many influences go to the moulding of style, so many, indeed, that in the last analysis it is impossible adequately to define it. But even if the secret of a writer's style ultimately escapes us, we can at least examine the raw material on which his genius has impressed itself. The material of style consists of words, sentences, and paragraphs; and the individuality of the author stands revealed in his selection of words and in his arrangement of these words in sentences and paragraphs.

Although there are no rules which can be rigidly applied to a writer's choice of words, sentences, and paragraphs, there are certain principles which afford convenient starting-points from which we may approach his style and arrive at a just appreciation of it. We begin with the principles that govern the proper selection of words.

## A. SIMPLICITY

**Simplicity**—A writer's choice of words may be examined, in the first place, from the point of view of simplicity. It is a fundamental law of literary style that ideas should be expressed as simply as possible. This law, as we shall see, is subject to certain modifications, but, in general, simplicity of diction is demanded for the following reasons:

i. The main office of words is to convey ideas. The simpler the words, therefore, the greater is the ease with which a writer's meaning can be grasped by the reader. Simplicity, it is true, is a matter of degree; a word that one reader may have difficulty in understanding may be familiar to another. In most cases, however, there is little danger in erring on the side of simplicity.

ii. Simple terms do not draw undue attention to themselves. Ornate words, on the other hand, though they have, as will be pointed out, their advantages, tend to absorb part of the interest that rightly belongs to the meaning.

iii. The simpler the expression, the nearer the writer gets to the idiom of the language. His style gains accordingly in value: it becomes correspondingly strong and nervous—'English,' in short. Polysyllabic ornate terms, not being in most cases rooted in the soil, weaken rather than strengthen style.

iv. Simple terms are, on the whole, names of concrete things, while the more ornate words are generally abstract in character. Simple terms thus possess the valuable literary quality of visualizing the author's thought, and so giving it sharper definition. It is for this reason that poetry, which seeks to produce an instantaneous impression on the mind of the reader, draws largely on the simpler words of our vocabulary.

**Latin v. Anglo-Saxon**—While the simple, concrete word will generally be found to be of Anglo-Saxon origin, and the long, abstract word a loan-word from Latin, it should be noted that—

i. Many of our shortest and most familiar words have been borrowed (principally from Latin or Greek)—*voice, mood, tender, frail, flower, force, idea, fancy.*

ii. Not a few loan-words among the learned and less familiar terms in our vocabulary are words of one or two syllables ; while we have a considerable number of Anglo-Saxon derivatives that vie in length with Latin polysyllables—*acme*, *seniith*, *gyre*, *cortège*, *chicane* ; cf. *acknowledgment*, *unutterabilities*, *neighbourhood*.

iii. That some Latin borrowings are simpler than others is due (a) to their having been borrowed at a much earlier date, and (b) to their having passed through the spoken language (Norman-French to English). The later borrowings came through books.

v. Literature, it has been said, differs from speech in the intimacy and dignity of its language. Simple words, by their very nature, have this intimacy ; but they are also capable of fine and dignified effects. The ornate word, when properly handled, can and does possess dignity and even sublimity, but with unskilful treatment its use may degenerate into pomposity—that is, spurious dignity. Even in the best examples it lacks a certain degree of intimacy of appeal.

(a) We are not magisterial in our opinions, nor have we dictator-like obtruded our conceptions ; but, in the humility of inquiries or disquisitions, have only proposed them unto more ocular discerners. And therefore opinions are free ; and open it is for any to think or declare the contrary.

BROWNE, *Religio Medici*

The two consecutive sentences quoted above are good examples of the ornate and the simple modes of expression. In the first sentence the weaknesses that attend the employment of ornate diction become apparent when we compare it with the following translation :

We have not sought to enforce our opinions as if we were laying down the law, but we have endeavoured modestly to bring them home to all who have eyes to see.

It will be noticed that our translation is confined to words and phrases that are (1) familiar, (2) unobtrusive, (3) idiomatic, and (4) literary. It will also be seen to conform to the style of the second sentence in the extract.

(b) To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.

WORDSWORTH, *Ode on Intimations of Immortality*

This familiar couplet illustrates the power of simple words to give dignified expression to vague emotions.

**Modifications of the Law of Simplicity**—The law of simplicity must not be applied too rigidly to a writer's choice of words. We now indicate some occasions when the simple expression should be discarded in favour of a more elevated form of statement.

i. Many ideas cannot be adequately expressed in simple terms. To attempt to do so would result (a) in a certain loss of meaning, and (b) in a cumbrous and useless collocation of words. It is a false form of self-denial to avoid words that may best serve our purpose simply because they are long or unfamiliar. Certainly we cannot deny an author's right to employ them.

ii. Long and rare words have a sonorousness and elevation which simple words necessarily lack. Hence a writer may fittingly employ these in dealing with an exalted subject. To adopt a homely expression in such cases would be as great an error in choice of words as to employ a needlessly ornate expression for a thought that is best stated in simple terms.

iii. An ornate word or phrase in a sentence imparts to it a rhythm beyond the scope of simple terms (see Part II, Sec. I).

When they [ancient philosophers] viewed with complacency the extent of their own mental powers; when they exercised the various faculties of memory, of fancy, and of judgment in the most profound speculations or the most important labours; and when they reflected on the desire of fame, which transported them into future ages, far beyond the bounds of death and of the grave; they were unwilling to confound themselves with the beasts of the field, or to suppose that a being for whose dignity they entertained the most sincere admiration could be limited to a spot of earth and to a few years of duration.

GIBBON, *Decline and Fall*

The vocabulary of the above passage is not simple, nevertheless the ornate terms are justifiably employed.

(1) The ideas denoted by such words as *complacency*, *profound speculations*, *confound* themselves with, *sincere admiration*, years of

*duration*, etc., have no satisfactory equivalent in simple Anglo-Saxon terms.

(2) The sublimity and elevation of subject, viz., the immortality of the soul, demands an expression suitable to itself. We feel that the diction reflects the grandeur of the theme.

(3) As one reads the sentence, one is conscious of a certain majestic, wave-like rhythm terminating in a stately, rounded period. Shorter words would almost certainly make the rhythm jerky, less sustained, and less uniform.

**Summary**—We may summarize the foregoing remarks in the form of a series of tests :

i. What is the general character of the thought in the passage or work under review ?

ii. With what degree of simplicity has the writer expressed his meaning ?

iii. Are there any ornate words or phrases that may be translated into simpler terms without loss of meaning ?

iv. Are there any words or phrases which strike you as not adequately expressing the meaning of the writer ?

v. If the diction seems too simple or too ornate for the thought, is there anything in the treatment or point of view of the writer to justify the variation ?

We now proceed to apply the above tests to the following extracts. The passages are arranged in pairs (one in prose and one in verse), of varying degrees of simplicity, in (I) simple, (II) ornate, and (III) middle styles.

## I. SIMPLE STYLE

(a) So when morning was come, the giant goes to them again, and takes them into the castle yard, and shows them as his wife had bidden him. These, he said, were pilgrims, as you are, once, and they trespassed on my grounds, as you have done, and, when I thought fit, I tore them in pieces ; and so within ten days I will do you. Go, get you down to your den again. And with that he beat them all the way thither. They lay, therefore, all day on Saturday



in a lamentable case, as before. Now, when night was come, and when Mrs Diffidence, and her husband the giant, was got to bed, they began to renew their discourse of their prisoners ; and withal, the old giant wondered that he could neither by his blows nor counsel bring them to an end. And with that his wife replied, I fear, said she, that they live in hopes that some will come to relieve them ; or that they have picklocks about them, by means of which they hope to escape. And sayest thou so, my dear ? said the giant. I will therefore search them in the morning.

BUNYAN, *Pilgrim's Progress*

(b) Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me :

'Pipe a song about a lamb !'  
So I piped with merry cheer.  
'Piper, pipe that song again !'  
So I piped ; he wept to hear.

Piper, sit thee down, and write  
In a book that all may read.'  
So he vanished from my sight ;  
And I plucked a hollow reed,

And I made a rural pen,  
And I stained the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

BLAKE, *Songs of Innocence*

## II. ORNATE STYLE

(a) It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles ; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in,—glittering like the

morning-star, full of life, and splendour, and joy. Oh ! what a revolution ! and what a heart must I have to contemplate without emotion that elevation and that fall ! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should be obliged to carry the sharp antidote against disgrace concealed in that bosom ; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour, and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators has succeeded ; and the glory of Europe is extinguished for ever. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone. It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

BURKE, *Reflections on the French Revolution*

- (b) O Progeny of Heav'n, Empyrean Thrones,  
 With reason hath deep silence and demur  
 Seized us, though undismayed. Long is the way  
 And hard that out of hell leads up to light ;  
 Our prison strong, this huge convex of fire,  
 Outrageous to devour, immures us round  
 Ninefold, and gates of burning adamant,  
 Barred over us, prohibit all egress.  
 These passed, if any pass, the void profound  
 Of unessential Night receives him next,  
 Wide-gaping, and with utter loss of being  
 Threatens him, plunged in that abortive gulf.

MILTON, *Paradise Lost*

## III. MIDDLE STYLE

(a) I had often been told that the rock before me was the haunt of a genius ; and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by those transporting airs which he played, to taste the pleasures of his conversation, as I looked upon him as one astonished, he beckoned to me, and by the waving of his hand directed me to approach the place where he sat. I drew near with that reverence which is due to a superior nature ; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, 'Mirza,' said he, 'I have heard thee in thy soliloquies ; follow me.'

ADDISON, *Vision of Mirza*

(b) A milk-white Hind, immortal and unchanged,  
Fed on the lawns, and in the forest ranged ;  
Without unspotted, innocent within,  
She feared no danger, for she knew no sin.  
Yet had she oft been chased with horns and hounds  
And Scythian shafts ; and many wingèd wounds  
Aimed at her heart ; was often forced to fly,  
And doomed to death, though fated not to die.  
Not so her young ; for their unequal line  
Was hero's make, half human half divine.  
Their earthly mould obnoxious was to fate,  
The immortal part assumed immortal state.  
Of these a slaughtered army lay in blood,  
Extended o'er the Caledonian wood,  
Their native walk ; whose vocal blood arose  
And cried for pardon on their perjured foes.

DRYDEN, *Hind and Panther*

I. It will be seen that the thought in the passages from Bunyan

and Blake is of a simple order. (a) Bunyan is describing two men in the depths of despair. His method is that of allegory. Their experience takes the form of an adventure in which despair figures as a giant and they appear as his victims. Nothing could be simpler. (b) Blake's theme is the simple motive that inspired him to sing his *Songs of Innocence*. He gives this motive the plain setting of a child's request to a shepherd. In both cases, therefore, the simple diction is in almost perfect keeping with the thought. Only a few words in the Bunyan extract could be further simplified; e.g. instead of 'to renew their discourse' we might say 'to talk again.' In Blake only one word is out of keeping and that but slightly, viz., *rural*: yet a satisfactory equivalent does not readily suggest itself.

(a) contains 197 words, all of which are simple and familiar. 90 per cent. of the number are of Anglo-Saxon origin, i.e. they are drawn from the oldest section of our vocabulary. The remaining 10 per cent. are classical loan-words, but have been so long adopted that they are almost as familiar as the native terms—e.g. *pilgrims*, *trespassed*, *giant*.

(b) has almost the same percentage of Anglo-Saxon and classical words as the Bunyan extract. Here also the loan-words comprise such old and well-known examples as *pleasant*, *cheer*, *rural*, etc.

II. In Burke and in Milton we see that the ornate diction reflects the exalted state of mind in which the passages are composed. (a) Burke's emotions are deeply stirred, and make demands on expression that a plain vocabulary could not satisfy. It is true, of course, that poignant feeling can be conveyed in simple terms, but something is here due to the nature of the causes of Burke's emotion. He is speaking of a queen and the gigantic tragedy in which she was involved. (b) Milton is also dealing, in the passage which we have quoted, with heroic happenings: both speaker and circumstances are extraordinary. The thoughts of the fallen archangel can only be suitably embodied in exalted language.

(a) has a vocabulary of 248 words. Of these, 168, or 68 per

cent., are of Anglo-Saxon origin, and 80, or 32 per cent., are derived from Latin and Greek.

(b) contains 85 words. Of these, 62, or 73 per cent., are Anglo-Saxon, and 23, or 27 per cent., classical derivatives.

It will be seen that (1) the proportion of classical borrowings in II (a) and II (b) is about three times that in I (a) and I (b); and that (2) they comprise not a few that are more or less unfamiliar, especially in the Milton extract, e.g. *empyrean*, *unessential*, *abortive*. In the Burke passage the Latin borrowings are not actually rare in ordinary composition, but they are agglomerated and arranged in such a fashion that the general result produced is that of a style of writing ornate and high-sounding.

III. In the passages from Addison and Dryden we are moving on a plane of thought not much above ordinary levels. (a) Addison is recounting an imaginary experience—an adventure in the form of an allegory. It will be seen, however, that the thought is of a different order from that in the Bunyan extract. Addison attempts more than Bunyan: the mental experience of Mirza is more complex than that of Christian and his companion. To test this, the student should translate the Addisonian passage into the Bunyan style. He will find that he can only do so at the expense of some loss of meaning, and of what is as important, namely, of impressiveness. Addison is speaking of a genius or spirit, and aims at suggesting something of the awe that the supernatural inspires.

Dryden is also speaking in allegory. Under the figure of a hind he expounds the history and character of the Roman Catholic Church. The expository nature of the treatment demands a more abstract and varied vocabulary than that of Blake, though not the impassioned and exalted diction of Milton.

Thus the vocabularies of Addison and of Dryden represent roughly the average of the extreme types. In (a) the proportion is 20 per cent. classical to 80 per cent. Anglo-Saxon words. In (b) we have 25 per cent. against 75 per cent. In both the Addison and Dryden extracts the words are all familiar, though

slightly less so than in I (a) and I (b); and the longer words are more numerous and in closer juxtaposition.

**Standard Literary Vocabulary**—The combination of terms, at once familiar and elegant, so characteristic of Addison has become the standard type of vocabulary employed for the ordinary purposes of literature. Save for some few words and phrases that have changed in meaning or become archaic, Addisonian prose does not differ from that of our own day.

**Variations from Simplicity**—We now give examples of style in which the rule that words should be in keeping with the thought is not observed. There are cases, as we shall see, in which departure from this rule can be amply justified. We shall deal first, however, with exceptions that are open to serious criticism.

**Fine-writing** is the name given to that type of style in which the diction is too grandiose for the thought. It is considered—chiefly by young writers—to be synonymous with ‘style.’ It is also supposed to produce striking effects, and is employed to give an air of learning to the composition.

In its worst form Fine-writing consists in the lavish employment of long, ornate terms when short, familiar words would serve the writer’s purpose: e.g. ‘the matutinal meal’ for ‘breakfast’; ‘the reverend gentleman’ for ‘the priest,’ ‘clergyman,’ or ‘minister’; ‘the finny tribe’ for ‘fish,’ etc.

This grandiose language was one of the features of the euphuism<sup>1</sup> of the age of Elizabeth, and was mercilessly ridiculed by Shakespeare. It was also adopted by eighteenth-century poets in their search for poetic diction. Fine-writing flourished vigorously at one time in journalism (which still has traces of it) in the work of the ‘penny-a-liner.’

The undue prominence which Fine-writing gives to style produces an effect the very opposite of that intended. Instead of impressive-

<sup>1</sup> Euphuism must not be regarded as an entirely vicious style. It had two praiseworthy purposes—(1) to clarify style by means of antithesis and balance, and (2) to beautify the crude Elizabethan prose by means of alliteration, similes, allusions, and poetic language generally. (See p. 403.)

ness we get bathos. Bombast, pomposity, rhodomontade are other names that have been used to describe this highly affected style of writing.

The student will have little difficulty in recognizing extreme types of Fine-writing. Many readers, however, fail to see its baneful influence in a passage like the following :

'There is nothing,' answered he, 'which requires more immediate notice than impertinence, for it ever encroaches when it is tolerated.' He then added, that he believed he ought to apologize for the liberty he had taken in interfering ; but that, as he regarded himself in the light of a *party concerned*, from having the honour of dancing with Miss Anville, he could not possibly reconcile himself with a patient neutrality.

He then proceeded to tell her, that he had waited upon Mr Lovel the morning after the play ; that the visit had proved an amicable one, but the particulars were neither entertaining nor necessary ; he only assured her, Miss Anville might be perfectly easy, since Mr Lovel had engaged his honour never more to mention, or even to hint at what had passed at Mrs Stanley's assembly.

Mrs Mirvan expressed her satisfaction at this conclusion, and thanked him for his polite attention to her young friend.

'It would be needless,' said he, 'to request that this affair may never transpire, since Mrs Mirvan cannot but see the necessity of keeping it inviolably secret ; but I thought it incumbent upon me, as the young lady is under your protection, to assure both you and her of Mr Lovel's future respect.'

BURNEY, *Evelina*

The affected, stilted character<sup>1</sup> of the above becomes apparent when we compare it with the unaffected, natural, if homely, style of the following :

Adams desired leave to dry his great coat, wig, and hat by the fire, which Trulliber granted. Mrs Trulliber would have brought him a basin of water to wash his face, but her husband bid her be quiet like the fool she was, or she would commit more blunders ; and then directed Adams to the pump. While Adams was thus

<sup>1</sup> In this case the affectation might be justified on the ground that Miss Burney is giving us a dramatic representation of stilted conversation. (See page 23.)

employed, Trulliber, conceiving no great respect for the appearance of his guest, fastened the parlour door, and now conducted him into the kitchen ; telling him he believed a cup of drink would do him no harm, and whispered his wife to draw a little of the worst ale. After a short silence, Adams said, ' I fancy, sir, you already perceive me to be a clergyman.'—' Ay, ay,' cries Trulliber, grinning, ' I perceive you have some cassock ; I will not venture to *caale* it a whole one.' Mrs Trulliber, returning with the drink, told her husband ' she fancied the gentleman was a traveller, and would be glad to eat a bit.'

FIELDING, *Tom Jones*

The accurate use of such an unusual word (in ordinary conversation) as 'transpire,' the rather pompous 'necessity of keeping it inviolably secret,' etc., should be compared with the homely diction of Fielding, e.g. 'a basin of water to wash his face,' which Miss Burney would probably have described as 'a receptacle in which to perform his ablutions.' Fielding's 'he would be glad to *eât* a bit' might, in the language of Miss Burney, be refined (mistakenly) into 'he would have much pleasure in partaking of a slight collation.' It will be noticed in writers like Miss Burney that simplicity is confounded with ineffectiveness and superfineness with style and effect.

Poetic Prose is the least objectionable form of Fine-writing. Unlike the foregoing type, poetic prose, far from employing long words, may consist very largely of simple diction. Its most characteristic features are (1) the use of concrete words and imagery, and (2) a marked tendency to regular rhythmic movements. In these two respects it may approach too near verse to be called in strictness prose. At its best it differs from Fine-writing proper in escaping the charge of being bathetic. In descriptive passages it has even a beauty of its own. But lacking, in general, that harmony which ought to exist between expression and idea, it is faulty even at best, and is described by such terms as *florid*, *flowery*, etc.

We give typical examples of two kinds of poetic prose: (a) of the highest class, and (b) of the inferior type, called *fustian*. The term *fustian* is applied to writing that, aiming at the sublime, ends in bathos.



## SECONDARY ENGLISH

(a) I drank, and suddenly sprang forth before me, many groves and palaces and gardens, and their statues and their avenues, and their labyrinths of alaternus and bay, and alcoves of citron, and watchful loopholes in the retirements of impenetrable pomegranate. Further off, just below where the fountain slipt away from its marble hall and guardian gods, arose, from their beds of drosera and darkest grass, the sisterhood of oleanders, fond of tantalizing with their bosomed flowers and their moist and pouting blossoms the little shy rivulet, and of covering its face with all the colours of the dawn. My dream expanded and moved forward. I trod again the dust of Posilippo, soft as the feathers in the wings of sleep. I emerged on Baia; I crossed her innumerable arches; I loitered in the breezy sunshine of her mole; I trusted the faithful seclusion of her caverns, the keepers of so many secrets; and I reposed on the buoyancy of her tepid sea.

LANDOR, *Conversations*

The student will note numerous examples of (1) concrete imagery, e.g. 'watchful loopholes,' 'sisterhood of oleanders,' 'pouting blossoms,' etc., etc.; (2) marked swing and cadence of the words, becoming at times almost metrical, e.g. 'I tród | agáin | the dúst | of Pó[s]ilíp[po], etc.

(b) Yes, it is over; and the great Armada is vanquished. It is lulled for a while, the everlasting war which is in heaven, the battle of Iran and Turan, of the children of light and of darkness, of Michael and his angels against Satan and his fiends; the battle which slowly and seldom culminates and ripens into a day of judgment, and becomes palpable and incarnate; no longer a mere spiritual fight, but one of flesh and blood, wherein simple men may help God's cause not merely with prayer and pen, but with sharp shot and cold steel. A day of judgment has come, which has divided the light from the darkness, and the sheep from the goats, and tried each man's work by the fire; and behold, the devil's work, like its maker, is proved to have been, as always, a lie and a sham, and a windy boast, a bladder which collapses at the merest pin-prick. Byzantine empires, Spanish Armadas, triple-crowned Papacies, Russian Despotisms, this is the way of them, and will be to the end of the world. One brave blow at the big bullying phantom, and it vanishes in sulphur stench; while the children of Israel, as of old, see the

Egyptians dead on the foreshore, and sing the song of Moses and of the Lamb.

KINGSLEY, *Westward Ho!*

This extract is not a very bad example of its kind: it shows us only the third-rate stuff to which a good writer can sometimes descend. Over all this passage there is a sense of frenzied straining after effect, caused by (1) the violent antitheses of metaphors, e.g. *children of light and of darkness, angels and fiends, Israelites and Egyptians, sheep and goats*, etc.; (2) exaggerated epithets, e.g. *palpable and incarnate, sulphur stench*, etc.; (3) poetic devices, such as alliteration, exclamation, rhythmic movement, etc.—e.g. *brave blow at big bullying; yes, behold*, etc.

**Justifiable Variations from Simplicity**—The student will find in his reading examples of ultra-ornate diction which may be justified when viewed from one or other of the following standpoints:

i. **PERIOD TO WHICH THE WORK BELONGS**—It must be remembered that while simplicity is now regarded as the highest attainment in style, there have been periods when splendour and impressiveness of diction were in fashion. Thus it would be unfair to belittle the 'golden diction' of the sixteenth and seventeenth centuries. We must not forget the great enrichment which the English vocabulary was then undergoing as a result of the Renaissance. It was inevitable that the literary drift of the time should be toward ornate rather than toward simple phraseology.

What time the persons of these ossuaries entered the famous nations of the dead, and slept with princes and counsellors, might admit a wide solution. But who were the proprietaries of these bones, or what bodies these ashes made up, were a question above antiquarianism; not to be resolved by man, nor easily perhaps by spirits, except we consult the provincial guardians, or tutelary observers. Had they made as good provision for their names, as they have done for their relicks, they had not so grossly erred in the art of perpetuation. But to subsist in bones, and be but pyramidally extant, is a fallacy in duration.

BROWNE (1605-1682)

Some of the words and phrases in the above extract are rare,

and seem at first incomprehensible—*e.g.* ‘ossuaries,’ ‘tutelary observers,’ ‘pyramidally extant,’ ‘fallacy in duration.’ But to the reader of the period they would not seem inappropriate. Besides, they give pomp and grandeur to the expression, enriching it with splendour of sound and fullness of rhythm.

ii. **TEMPERAMENT OF WRITER**—We have instances in our modern literature of writers who have expressed themselves more naturally in ornate than in simple phraseology. Johnson, Lamb, and Carlyle are three notable examples.

The motives to a life of holiness are infinite, not less than the favour or anger of Omnipotence, not less than eternity of happiness or misery. But these can only influence our conduct as they gain our attention, which the business or diversions of the world are always calling off by contrary attractions. The great end, therefore, of piety, and the end for which all the rites of religion seem to be instituted, is the perpetual renovation of the motives to virtue, by a voluntary employment of our mind in the contemplation of its excellence, its importance, and its necessity, which, in proportion as they are more frequently and more willingly revolved, gain a more forcible and permanent influence, till in time they become the reigning ideas, the standing principles of action, and the test by which everything proposed to the judgment is rejected or approved. To facilitate this change of our affections, it is necessary that we weaken the temptations of the world, by retiring at certain seasons from it; for its influence, arising only from its presence, is much lessened when it becomes the object of solitary meditation. A constant residence amidst noise and pleasure inevitably obliterates the impressions of piety, and a frequent abstraction of ourselves into a state where this life, like the next, operates only upon the reason, will reinstate religion in its just authority, even without these irradiations from above, the hope of which I have no intention to withdraw from the sincere and the diligent.

JOHNSON, *Rambler*

The foregoing passage may be paraphrased in much simpler terms without loss of meaning or derogation to the theme, but it would be indefensible to do so for the following reasons:

(1) This highly Latinized style, known as *Johnsonese*, is valued as the expression of that robustness, resonance, and elevation which characterized the man's speaking and thinking. It contrasts strikingly with his early simple Saxon style, and though affected and mannered, it does not lapse into pomposity so frequently as is sometimes asserted.

(2) Coming as it did after the sweet and equable prose of Addison, 'Johnsonese' was useful in showing the higher and more strenuous effects of which English prose was capable. Johnson brought back something of the sonorousness and dignity that mark, for example, the prose of Sir Thomas Browne. The student might profitably compare the examples quoted from Browne and Johnson.

iii. AIM OF WRITER—Ornate diction is often employed for special purposes, such as the following :

(a) *Mock-heroic effects.*

He is the best of saporers. Pine-apple is great. She is indeed almost too transcendent—a delight, if not sinful, yet so like to sinning, that really a tender-conscienced person would do well to pause—too ravishing for mortal taste, she woundeth and excoriateth the lips that approach her—like lovers' kisses, she biteth—but she stoppeth at the palate—she meddleth not with the appetite, and the coarsest hunger may barter her consistently for a mutton-chop.

Pig—let me speak his praise—is no less provocative of the appetite than he is satisfactory to the criticalness of the censorious palate. The strong man may batten on him, and the weakling refuseth not his mild juices.

LAMB, *Roast Pig*

Superficially the above passage expresses great intensity of emotion conveyed with much elevation of diction, but such emotion is clearly not genuine, and the humour of the style arises from the incongruity between the inflation of the language and the trivial nature of the subject. Such a style gives us an insight into the whimsical temperament of Lamb, who is, in effect, giving us a refined and subtle parody of his favourite seventeenth-century models.

(b) *Bombastic Characters in Drama and Fiction*—Writers of plays and novels have been quick to see the literary uses of elevated and bombastic language. We have referred to Shakespeare's ridicule of the pedantry so rife in his time. In modern times we find writers like Jane Austen and Dickens introducing characters such as Mr Collins (see *Pride and Prejudice*) and Mr Micawber (see *David Copperfield*) with the happiest effects.

*Osric.* Sir, here is newly come to court Laertes, believe me, an absolute gentleman, full of most excellent differences, of very soft society, and of great showing; indeed, to speak feelingly of him, he is the very card and calendar of gentry; for you shall find in him the continent of what part a gentleman would see.

*Hamlet.* Sir, his definement suffers no perdition in you; though, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage. . . . What imports the nomination of this gentleman?

### EXERCISES

1. (1) Point out the elements in the following extract which give it an ornate character. (2) Turn the extract into simpler and more concrete English:

Thus, in fact, the principles on which our colonial administration was once founded have been precisely reversed. Our colonies have come to be looked upon as being, not municipalities endowed with internal freedom, but petty states. If you had only kept to the fundamental idea of your forefathers, that these were municipal bodies founded within the shadow and cincture of your imperial powers—that it was your duty to impose upon them such positive restraints as you thought necessary, and, having done so, to leave them free in everything else—all those principles, instead of being reversed, would have survived in full vigour—you would have saved millions, I was going to say countless millions, to your exchequer; but you would have done something far more important by planting societies more worthy by far of the source from which they spring; for no man can read the history of the great American revolution without seeing that a hundred years ago your colonies, such as they then were, with the institutions they then possessed,

and the political relations in which they then stood to the mother-country, bred and reared men of mental stature and power such as far surpassed anything that colonial life is now commonly considered to be capable of producing.

GLADSTONE, *Speeches*

2. (1) Calculate the percentage of Romance words in the following.
- (2) In what style would you say the extract was written?

When he builds, no poor tenant's cottage hinders his prospect; they are, indeed, his almshouses, though there be printed upon them no such superscription. He never sits up late but when he hunts the badger, the vowed foe of his lambs; nor uses he any cruelty, but when he hunts the hare; nor subtilty, but when he setteth snares for the snipe, or pitfalls for the blackbird; nor oppression, but when in the month of July he goes to the next river and shears his sheep. He allows of honest pastime; and thinks not the bones of the dead anything bruised or the worse for it, though the country-lasses dance in the churchyard after evensong.

OVERBURY, *Character of a Franklin*

3. (1) Put the following extract into more modern language and construction.
- (2) Apply to it the series of tests given on page 13.

It is almost a whole cycle of the sun, since after certain fits of a quotidian fever, I was assailed by that splenetic passion, which a country good fellow that had been a piece of a grammarian meant, when he said he was sick of the *flatus* and the other hard word, for *hyochondriacus* stuck in his teeth; it is the very Proteus of all maladies; shifting into sundry shapes, almost every night a new, yet still the same; neither can I hope that it will end in a solar period; being such a saturnine humour; but though the core and root of it be remaining, yet the symptoms (I thank my God) are well allayed, and in general I have found it of more contumacy than malignity; only since the late cold weather, there is complicated with it a more asthmatical straightness of respiration than heretofore; yet those about me say I bear it well, as perchance custom hath taught me.

SIR H. WOTTON

4. Turn the following into more modern and less colloquial language.

A good fellow on a time bade another of his friendes to a breakfast, and saide, 'if you will come, you shall be welcome; but I tell you aforehand, you shall have slender fare: one dish, and that is all.' 'What is that?' said he. 'A pudding, and nothing else.' 'Marry,' said he, 'you cannot please me better: of all meates, that is for mine owne tooth; you may draw me round about the towne with a pudding.' These bribing magistrates and judges follow gifts faster than the fellow would follow the pudding.

LATIMER, *Sermons*

5. Divide up the following sentence, and rewrite in simpler and less archaic style.

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her as an eagle, mewing her mighty youth, and kindling her undazzled eyes at the full mid-day beam; purging and unscaling her long-abused sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble, would prognosticate a year of sects and schisms.

MILTON, *Areopagitica*

6. (1) Turn the following extracts into a more modern style. (2) Point out in the original any words used in an obsolete sense. (3) Point out also any archaic forms of sentence, etc. (4) Account for any variation in the law of simplicity.

(a) It is therefore death alone that can suddenly make man to know himself. He tells the proud and insolent, that they are but objects, and humbles them at the instant; makes them cry, complaine and repent, yea, even to hate their forepassed happinesse. He takes the account of the riche and proues him a beggar—a naked beggar, which hath interest in nothing, but in the grauell that fills his mouth. He holds a glasse before the eyes of the most beautifull, and makes them see therein their deformitie and rottennesse; and they acknowledge it.

RALEIGH, *History of the World*

(b) Voluntary solitariness is that which is familiar with melancholy, and gently brings on, like a Siren, a *shooing-horn* or some Sphinx, to this irrevocable gulf: a primary cause Piso calls it; most pleasant it is at first, to such as are melancholy given, to lie in bed whole days, and keep their chambers, to walk alone in some solitary grove, betwixt wood and water, by a brook side, to meditate upon some delightful and pleasant subject, which shall affect them most; *amabilis insania* and *mentis gratissimus error*. A most incomparable delight it is so to melancholize, and build castles in the air, to go smiling to themselves, acting an infinite variety of parts, which they suppose, and strongly imagine they represent, or that they see acted or done.

BURTON, *Causes of Melancholy*

7. Henry of Navarre was a resolute, active, and politic prince. He possessed, indeed, great humanity and mildness; but a humanity and mildness that never stood in the way of his interests. He used soft language with determined conduct. He asserted and maintained his authority in the gross, and distributed his acts of concession only in the detail. Because he knew

how to make his virtues respected by the ungrateful, he has merited the praises of those, whom he would have shut up in the Bastille, and brought to punishment along with the regicides whom he hanged after he had furnished Paris into a surrender. *BURKE, Reflections on the Revolution in France*

This paragraph, written in an ornate and abstract style, describes the characteristics of a well-known historical person. Using the above as a model, write a paragraph on each of the following :

Queen Elizabeth ; Mr Gladstone ; your next-door neighbour ; your pet dog or cat ; your best friend ; a stray acquaintance ; a lost child ; a policeman ; the milkman ; your ideal teacher ; a typical pickpocket ; Napoleon Buonaparte ; General Gordon ; a bad boy.

[*Note*.—When the ornate style does not suit the subject, the description should be humorous (see page 25). With the exception of the historical persons mentioned, any description can be purely or partly imaginary.]

S. As the Knight of the Couchant Leopard continued to fix his eyes attentively on the yet distant cluster of palm-trees, it seemed to him as if some object was moving among them. The distant form separated itself from the trees, which partly hid its motions, and advanced towards the knight with a speed which soon showed a mounted horseman, whom his turban, long spear, and green caftan floating in the wind, on his nearer approach, proved to be a Saracen cavalier. 'In the desert,' saith an Eastern proverb, 'no man meets a friend.' The crusader was totally indifferent whether the infidel, who now approached on his gallant barb as if borne on the wings of an eagle, came as friend or foe—perhaps, as a vowed champion of the cross, he might rather have preferred the latter. He disengaged his lance from his saddle, seized it with the right hand, placed it in rest with its point half elevated, gathered up the reins in the left, waked the horse's mettle with the spur, and prepared to encounter the stranger with the calm self-confidence belonging to the victor in many contests.

*SCOTT, Talisman*

In moderately ornate prose, as typified in the extract given, narrate in a short paragraph the following :

A ship nearing harbour ; men felling trees ; a congregation dispersing ; a thunderstorm ; children at play ; a shopman tying up a parcel ; a hen searching for food ; an old woman managing a donkey ; a bird feeding its young ; a young lady playing golf ; mourners at a funeral ; a painter finishing a picture ; a child awakening ; gypsies cooking food ; a knife-grinder ; a combat between a big beetle and a little one ; pigeons feeding



a lost dog ; a short-sighted person reading ; clouds dispersing ; a timid person in a dark lane ; a man stealing chickens.

9. I (as is usual in dreams where, of necessity, we make ourselves central to every movement) had the power, and yet had not the power, to decide it. I had the power, if I could raise myself to will it ; and yet again had not the power, for the weight of twenty Atlantics was upon me, or the oppression of inexpressible guilt. 'Deeper than ever plummet sounded,' I lay inactive. Then, like a chorus, the passion deepened. Some greater interest was at stake, some mightier cause, than ever yet the sword had pleaded, or trumpet had proclaimed. Then came sudden alarms ; hurrys to and fro, trepidations of innumerable fugitives ; I knew not whether from the good cause or the bad ; darkness and lights ; tempest and human faces ; and at last, with the sense that all was lost, female forms, and the features that were worth all the world to me ; and but a moment allowed—and clasped hands, with heart-breaking partings, and then—everlasting farewells ! and, with a sigh such as the caves of hell sighed when the incestuous mother uttered the abhorred name of Death, the sound was reverberated—everlasting farewells ! and again, and yet again reverberated—everlasting farewells !

And I awoke in struggles, and cried aloud, 'I will sleep no more !'

DE QUINCEY, *Opium-Eater*

Write, following as nearly as you can the style of poetic prose of the above extract, a paragraph on each of the following :

An earthquake ; a great shipwreck ; a tragic accident ; a vision of mankind in the future ; a great chasm ; a piece of beautiful music ; a swan in motion ; a rainbow ; breaking waves ; a view from a high mountain ; a man overboard ; a defeated army.

10. Choose a style suitable for each of the subjects below, and write a paragraph upon it. Where allowable, write another paragraph upon the same subject, but in a different style.

The solar system ; a penny ; men reaping wheat ; a worm ; a dog trying to seize its own tail ; sugar ; algebra ; the Maelstrom ; a vision of Death ; costers ; a woman sewing ; the launch of a battleship ; a prairie on fire ; at a picture-gallery ; a strayed reveller ; a butterfly ; a boy sticking stamps ; sharpening a pencil ; a steamer leaving dock ; a country hedgerow ; summer twilight ; the moon's eclipse.

11. The stanza below is composed almost entirely of Teutonic words. (1) Point out any words which can be changed for their Romance equivalents. (2) Rewrite in good prose of the middle style. (3) Find

the proportion of Romance words in your prose version, and compare with the original. (4) In what division of style would you place the diction of this extract?

Home, no more home to me, whither must I wander?  
 Hunger my driver, I go where I must.  
 Cold blows the winter wind over hill and heather;  
 Thick drives the rain, and my roof is in the dust.  
 Loved of wise men was the shade of my roof-tree,  
 The true word of welcome was spoken at the door—  
 Dear days of old, with the faces in the firelight,  
 Kinds folks of old, you come again no more.

STEVENSON, *Songs of Travel*

12. (1) Examine the diction of this passage, pointing out archaisms in words and sentence construction. (2) Analyse the vocabulary, and state the proportion of words of foreign origin. (3) Rewrite in a style more modern and rather more ornate.

And on the morn the damsel and he took their leave and thanked the knight, and so departed, and rode on their way until they came to a great forest. And there was a great river and but one passage, and there were ready two knights on the further side to let them the passage. What sayest thou, said the damsel, wilt thou match yonder knights, or turn again? Nay, said Sir Beaumains, I will not turn again and they were six more. And therewithal he rushed into the water, and in the midst of the water, either brake their spears upon other to their hands, and then they drew their swords and smote eagerly at other. And at the last Sir Beaumains smote the other upon the helm that his head stonied, and therewithal he fell down in the water, and there was he drowned. And then he spurred his horse upon the land, where the other knight fell upon him and brake his spear, and so they drew their swords and fought long together. At the last Sir Beaumains clave his helm and his head down to the shoulders: and so he rode unto the damsel, and bade her ride forth on her way:

MALORY, *Morte d'Arthur*

13. (1) Turn the following extracts into a more polished style. (2) In each case calculate the percentage of Romance words in your version, and compare with that in the original. (3) Apply to each extract the series of tests given on page 13.

(a) I disliked the trade, and had a strong inclination for the sea, but my father declared against it. However, living near the water, I was much in and about it, learned early to swim well, and to manage boats; and when in a boat or canoe with other boys, I was commonly allowed to govern,

especially in any case of difficulty. And upon other occasions I was generally a leader among the boys, and sometimes led them into scrapes, of which I will mention one instance, as it shows an early projecting public spirit, though not then justly conducted.

FRANKLIN, *Autobiography*

(b) My Collection from the English Stage is much short of what they are able to furnish. An Inventory of their Ware-house would have a large work. But, being afraid of overcharging the Reader, I thought a Pattern might do.

There's one thing more to acquaint the Reader with; 'tis that I have ventured to change the terms of Mistress and Lover for others somewhat more Plain, but much more Proper. I don't look upon This as any failure in Civility. As Good and Evil are different in themselves, so they ought to be differently Marked. To confound them in Speech is the way to confound them in Practice. Ill Qualities ought to have ill Names, to prevent their being catching. Indeed Things are in a great measure governed by Words: To guild over a foul character serves only to perplex the Idea, to encourage the Bad and mislead the Unwary. To treat Honour and Infamy alike, is an injury to Virtue, and a sort of Levelling in Morality. I confess I have no Ceremony for Debauchery. For to Complement Vice is but one Remove from worshipping the Devil.

COLLIER, *Short View of the English Stage*

(c) And now I would aske a strange question: Who is the most diligentest bishop and prelate in all England, that passeth all the rest in doing his office? I can tell, for I know him, who hee is; I know him wel. But now methinks I see you listening and harkning that I should name him. There is one that passeth all the other, and is the most diligent prelate and preacher in all England. And will you know who it is? I will tell you; it is the devill. Hee is the most diligent preacher of all other; hee is never out of his dioces; hee is never from his cure; ye shall never find him unoccupied; hee is ever in his parish; hee keepeth residence at all times; ye shall never find him out of the way; call for him when you wil, he is ever at home; the diligentest preacher in all the realme; he is ever at his plough; no lording or loytering can hinder him; he is ever applying his busines; ye shal never find him idle, I warrant you.

LATIMER, *Sermons*

(d) Even about the noon there come by him four queens of great estate; and, for the heat should not annoy them, there rode four knights about them, and bare a cloth of green silk on four spears, betwixt them and the sun, and the queens rode on four white mules. Thus as they rode they heard by them a great horse grimly neigh, then were they ware of a sleeping knight, that lay all armed under an apple tree; anon as these queens looked on his face, they knew it was Sir Launcelot.

MALORY, *Morte d'Arthur*

## B. PROPRIETY

**Propriety**—By means of the Law of Simplicity we judge whether a writer has chosen a suitable garb for his thought. The Law of Propriety tests, so to speak, the closeness and exactness with which the diction is fitted to the meaning. Has the writer chosen the proper word (or variously, *the* word, the right word, the infallible word, the inevitable word, the *mot juste*, the *mot propre*)?

Conversely, **Impropriety** consists in the use of 'wrong' words, *i.e.* of words that owing either to the writer's incomplete mastery of the vocabulary or to that looseness in the employment of words which characterizes everyday speech, do not express his meaning. Contrast, for example, the proper and the improper uses of the following words: *aggravate*, *individual*, *mutual*, *unique*, *provoke*, *psychological* (moment), *transpire*, etc.

See also chapter on Modern Idiom, especially section on Prepositions.

**Malapropisms** are an aggravated kind of impropriety. They are words that usually resemble the right words in sound, and differ ludicrously in meaning. Being, generally, also long and ornate, they produce the most incongruous effects. Accordingly we find writers like Shakespeare (*e.g.* in *Dogberry*) and Sheridan (*e.g.* in *Mrs Malaprop*) using them for purposes of broad farce.

If I reprehend anything in this world, it is in the use of my oracular tongue, and a nice derangement of epitaphs.

MRS MALAPROP (IN SHERIDAN'S *Rivals*)

**Synonyms**—From the point of view of propriety, the mastery of synonyms is seen to be of great importance. Synonyms, according to derivation, are words that have the *same* meaning. In reality, however, it is doubtful whether we have more than a few groups of words the members of which are identical in meaning. Nearly all the so-called synonyms are found to differ in greater or less degree, and it is in his exact handling of these differences that the careful writer stands revealed. He selects the synonym that conveys the shade of meaning he wishes to express.

If we take, for example, the synonyms *despondency*, *despair*, *desperation*, it will be seen that the meaning common to them all is 'deficiency of hope,' but that they vary in the degree of the feeling which they express, *despondency* being the weakest of the series and *desperation* the strongest.

Again, *knowledge*, *learning*, *science*, form a series of synonyms which differ in generality, i.e. *knowledge* includes learning and science, while *science* in turn is a species of learning.

Again, if we take the synonyms *effective* and *efficient*, we shall find on analysis that the first deals with an effect that is actually produced, while the second refers to a possible effect.

(a) His speech was very effective.

(b) The army was never so efficient as now.

In a group of synonyms like *begin*, *commence*, *start*, the difference of meaning is so minute that it would be pedantic to insist on it. *Commence* is slightly more ornate than *begin*, and *start* is used more with reference to physical objects.

(a) The reign of Charles I *began* in 1625.

(b) The meeting *commenced* as soon as the candidate arrived.

(c) The procession *started* at twelve o'clock.

**Pairs of Synonyms**—The student will often observe pairs of synonyms employed, e.g. *fears* and *apprehensions*, the *humble* and the *contrite* heart, *aid* and *abet*, *bag* and *baggage*, *end* and *aim*.

This coupling of synonyms may in most cases be regarded as a trick of style that has been in use from the rise of synonyms and bilinguals. Some writers explain the practice, which is very common in legal and religious phraseology (see any legal document or the Book of Common Prayer), by saying that it was inevitable when Norman-French and English were striving for supremacy. But while it is true that in very many cases one member of the pair is Romance and one English in origin, we may have both synonyms Romance or English: e.g. *humble* and *contrite*, *dole* and *wae*, *good* and *upright*. These pairs of synonyms have come to represent a single idea, though they may have been first employed for the sake of

emphasis or clearness. They have the additional effect of imparting a fuller rhythm or cadence to the sentences in which they occur. Cf. "Great and wonderful are thy works, O Lord," with the same sentence when either *great* or *wonderful* is omitted.

**Stereotypes, Clichés**—Propriety and freshness of expression are not incompatible. The good writer does not employ a word or phrase merely because it adequately embodies his meaning. To do so in many cases would be to resort to modes of expression which have become stereotyped, and therefore colourless, owing to long and constant use. He attempts to strike out new phrases without loss of propriety. We give some examples of stereotypes:

*An historic occasion, a psychological moment, a sensational finish, it stands to reason, the man in the street, the book has not a dull page, under any circumstances, highly creditable, of course, you see.*

Cf. also Hackneyed Figures of Speech, Allusions, and Quotations:

*Sour grapes, rich as Cræsus, Barkis is willin', rara avis, fons et origo, cela va sans dire, sine qua non.*

**Assimilation of Meaning**—While the good writer pays attention to the fine distinctions among words of similar meaning, the careless writer and speaker tend to ignore and obscure these differences. We find, for example, *dislike, hate, abhor, detest, loathe* used indifferently to express the same shade of feeling, usually the least pronounced. The same false emphasis appears in words like *vastly, awfully, hugely, terribly*, and even *horribly*, when only *greatly* is meant.

**Change of Meaning**—The student should note carefully in his reading the use of words that in course of time have changed in meaning, or have acquired new meanings, while still retaining their original significance. This is especially necessary for the interpretation of older writers, in whom we find a considerable percentage of words that have undergone marked changes in meaning. We give tables showing the different ways in which the content of words has been extended, contracted, and altered in the course of time.

## MODES OF CHANGE IN MEANING.

## i. Extension.

Many words originally narrowly defined have acquired a wide application.

Word.	Early Meaning.	Present-day Meaning.
influence	the power of the stars on human destiny	the effect of a person or a thing on a man's career or character
passion	love suffering	the grand passion the passion (suffering) of Christ
butcher	a goat-killer	Strong feeling, <i>e.g.</i> anger; <i>cf.</i> passionate a slaughterer of animals

Extension of meaning is well illustrated in the metaphorical or secondary meanings that have been added to words originally technical in import.

Word.	Primary Meaning.	Secondary or Metaphorical Meaning.
eccentric	not revolving round the centre	odd, whimsical
fulminate	to thunder	to threaten (as in papal bulls)
meteoric guillotine	pertaining to meteors instrument of exe- cution	brilliant but short-lived a species of Parlia- mentary procedure

## ii. Limitation.

Many words originally wide in meaning have had their application restricted.

Word.	Early Meaning.	Present-day Meaning.
extravagant	wandering beyond	going beyond one's income, or beyond propriety of conduct or speech
worm	any kind of reptile, <i>e.g.</i> a snake	a <i>small</i> creeping animal
modest harness	moderate armour of all sorts	retiring in manner equipment for a horse

## iii. Amelioration.

Certain words originally applied to persons or things of a menial or trivial character have now associations of rank and importance.

Word.	Early Meaning.	Present-day Meaning.
knight angel fond shrewd	a boy-servant messenger foolish sharp, biting	a title of honour messenger of God affectionate wise, discerning

## iv. Deterioration.

Deterioration of meaning is the mode of change the reverse of amelioration, whereby certain words have 'come down in the world.'

Word.	Early Meaning.	Present-day Meaning.
vagabond knave conceit churl	wanderer boy thought Old English freeman	disreputable person do. do. presumption rustic, boor



**Wealth of Meaning**—In employing words that have changed in meaning, the good writer will be found to use them not only in their accepted sense, but also so as to include the other meanings they have had. In other words, he makes the fullest possible use of his material. This is especially true of the poet, who seeks to make his meaning as varied as possible by appealing to mind, imagination, and emotions at one and the same time.

- (a) Wanders the *hoary* Thames along  
His silver-winding way.

GRAY, *Ode on Eton College*

*Hoary* implies (1) the silvery colour of the river, and (2) the antiquity of the river.

- (b) The *glowing* violet . . .

MILTON, *Lycidas*

*Glowing* is not only a fine descriptive epithet, but is probably a translation of Latin *purpureus*, which is associated with mourning rites.

- (c) Eremites and friars . . . with all their *trumpery*.

MILTON, *Paradise Lost*

*Trumpery* implies not only worthlessness, but pretence.

- (d) *Moving* accidents by flood and field.

*Othello*

*Moving* not only describes the accidents, but the effects they produce. This use of the word shows traces of the pun, or paronomasia.

A reference to the derivation of words will in many cases reveal an additional meaning of great importance. Cf. Ruskin's examination of the passage from Milton's *Lycidas* in *Sesame and Lilies*. Milton describes the clergy, the men who should be bishops (overseers) and pastors (feeders) as 'blind mouths.'

Wealth and suggestiveness of meaning are most liberally conveyed in words like *desolate*, *forlorn*, *nevermore*, *dolorous*, *irrevocable*, all of which defy definition. They do not so much convey ideas to us as stir the imagination and evoke feelings that lie too deep for expression. They carry us beyond the limits of prose into the region of poetry, and, generally speaking, they should be confined to verse

or the highest forms of prose. Their literary value lies in their indefiniteness.

Vagueness of meaning is not necessarily a fault in style. Clearness is desirable when the subject permits of definite treatment; but the fact that a theme can be treated clearly indicates that it falls within the comprehension of the writer. On the other hand, great poetry dealing with sublime subjects succeeds best when it hints at rather than delineates its lofty conceptions. The following quotations illustrate the literary value of vagueness.

- (a) But that *two-handed engine* at the door,  
Stands ready to smite once, and smite no more.

MILTON, *Lycidas*

The meaning of 'two-handed engine' is not clear, but the phrase was probably meant to convey a sense of menace and dread.

- (b) A dungeon horrible on all sides round  
As one great furnace flamed; yet from those flames  
No light, but rather darkness visible  
Served only to discover sights of woe.

MILTON, *Paradise Lost*

The mind recoils at the effort to comprehend the idea of 'darkness visible,' but this failure of the understanding only increases the imaginative effect conveyed.

- (c) Nor seeks nor finds he mortal blisses,  
But feeds upon the ærial kisses  
Of shapes that haunt thought's wildernesses.

SHELLEY, *Prometheus Unbound*

Here Shelley personifies, to a certain extent, the creations of a poet's imagination; but, in order to preserve the proper poetic atmosphere of remoteness, he leaves the picture vaguely suggested.

Vagueness must not be confused with obscurity or ambiguity.

Obscurity is due to failure to express ideas clearly. Vagueness may be the result of a writer's not attempting (it may be deliberately) to define his ideas. Obscurity may be due to

- i. The difficulty of the subject, e.g. religious or philosophical.

But, as there lives a true God in the heaven,  
 So is there true religion here on earth :  
 By nature? No, by grace ; not got, but given ;  
 Inspired, not taught ; from God a second birth ;  
 God dwelleth near about us, even within,  
 Working the goodness, censuring the sin.

FULKE GREVILLE, *on Religion*

ii. The difficulty of the diction, *e.g.* archaic and technical diction, or dialect, slang, etc.

My hounds are bred out of the Spartan kind,  
 So flew'd, so sanded ; and their heads are hung  
 With ears that sweep away the morning dew ;  
 Crook-knee'd, and dew-lapp'd like Thessalian bulls ;  
 Slow in pursuit, but match'd in mouth like bells,  
 Each under each.

*Midsummer Night's Dream*

iii. Ellipses, condensation of style, epigram, etc.

iv. Faulty and involved structure of sentence (see Chapter II).

v. Use of too many negatives.

It is not at all improbable, notwithstanding that he is not likely to be invited, that he will not hesitate to come forward as a candidate.

**Ambiguity** is a species of Obscurity, and is nearly always an accident in expression. Ambiguity results when an idea is so expressed that it may be interpreted in two or more different ways.

(a) And all the air a solemn stillness holds.

(b) The gallant hound the wolf had slain.

These are obvious examples of ambiguity due to inversion.

Again, indirect speech is a fertile source of ambiguity. 'She said her sister was wearing her new hat.' This ambiguity of the third personal pronoun in indirect speech is usually corrected (clumsily) by inserting the proper noun in brackets.

(c) Mr A said that he [Mr B] had no idea of the difficulties he [Mr B] would have to face.

It should be noted that the intended meaning can often be deduced from the context.

## EXERCISES

1. (1) Find one or more synonyms for the following words. (2) Bring out any slight differences in meaning by giving illustrative sentences.

Community ; cunning ; silence (noun and verb) ; survive ; wisdom ; sleepy ; puerile ; occasional ; explore ; gather ; stop (noun and verb) ; neighbourhood ; gracious.

2. (1) In the following groups of synonyms distinguish in meaning between the various members. (2) In some cases point out the origin of the words. (3) Give other synonyms where possible.

Brittle, frail, fragile ; news, tidings ; often, frequently ; old, ancient, antique, antiquated, obsolete ; keen, sharp, acute ; pity, mercy, compassion ; revive, refresh, renovate, renew ; sensible, sensitive, sentient ; thick, dense ; delusion, illusion ; endure, bear, suffer, support.

3. In the following passage, substitute synonymous Anglo-Saxon words, keeping as closely as possible to the original meaning.

*Instead of the little passions which so frequently perplex a female reign, the steady administration of Zenobia was guided by the most judicious maxims of policy.*  
GIBBON, *Decline and Fall*

4. (1) Give adjectives of Romance origin corresponding in meaning to the following verbs of Old English origin (*e.g.* O.E. *hear*, Lat. *auricular*). (2) Point out, where possible, any difference in meaning between each member of a pair.

See ; laugh ; warn ; leap ; dwell ; behave ; worship ; reckon ; talk ; come ; stand ; praise ; belie ; sleep ; show ; fly.

5. The following words are of O.E. origin. (1) Give other words of Romance origin, having similar meanings (*e.g.* O.E. *ask*, Lat. *inquire*). (2) Distinguish, where possible, between the meanings of each member of each pair.

Bemoan ; boldness ; true ; glad ; bed ; truth ; deem ; tapster ; clumsy ; food ; ban ; wend ; overweening ; fulfil ; gear ; good.

6. Give adjectives of Romance origin to correspond to the following nouns of O.E. derivation (*e.g.* O.E. *foe*, Lat. *hostile*).

Folk; star; man; hill; house; walk; birthday; seat; believe; moon; sea; spring (season); hair; sun; foot.

7. (1) Distinguish between the following synonyms. (2) Point out any cases of differing origin among the groups of words.

Freedom, exemption; inform, instruct, teach; grand, noble; kind, species, sort; madness, frenzy, rage, fury; mercantile, commercial; lively, sprightly, vivacious, sportive, merry, jocund; dearth, scarcity; work, labour, toil (noun and verb); alone, solitary, lonely; contend, strive, vie; leader, chief, chieftain.

8. Give two adjectives, one of Romance origin and one of O.E. derivation, corresponding to the O.E. nouns below (*e.g.* O.E. *watch*, O.E. *watchful*, Lat. *vigilant*).

Father; brother; heaven; home; wake; man; woman; fire; anger; safety; wonder; lord; pig; fool; dog; child; race; ghost; dread; smut.

9. (1) Mention any secondary, or acquired, or metaphorical meanings which the following words have received. (2) Write sentences to illustrate their meanings. (3) Comment on any slang or technical usages which may occur.

Despoil; immaculate; dilapidation; fail; slippery; fathom (verb); Philistine; germ; knotty; guillotine; mollify; spasmodic; electrify; sanctum; frosty; bolt; giddy; hack; cycle; nibble; popinjay.

10. The following is a list of *doublets*, i.e. words from the same root, but now differing more or less in form and meaning. (1) Account as far as you can for the differences in form. (2) Write sentences to illustrate differences in meaning between the members of each set.

Gentle, genteel; etiquette, ticket; antic, antique; principal, principle; cant, chant; lurk, lurch; appraise, appreciate; wreak, wreck; hospital, hostel, hotel; treason, tradition; scandal, slander; truth, troth; benison, benediction; compliment, complement; ransom, redemption; fancy, phantasy; bailie, bailiff; blame, blaspheme; tray, trough.

11. (1) Point out any changes of meaning illustrated by the archaic use of words in the following sentences. (2) Where it is possible, account for the change in meaning which the word has undergone.

(a) The poet only bringeth his own stuff, and doth not learn a conceit of the matter, but maketh matter for a conceit.

(b) The greatest man in a realme cannot so hurt a judge as the poore widdow; such a shrewd turne she can do him.

(c) He, using all kinds of ways to mortify himself, was given to much prayer and contemplation.

(d)               The remnant of my life control,  
                  Consort me quickly with the dead.

(e)               And he that stands upon a slippery place  
                  Makes nice of no vile hold to stay him up.

(f) Concerning Hope, the highest object thereof is that everlasting goodness which in Christ doth quicken the dead.

(g) This therefore is to admonish all young imps and novices in love.

(h)               There is a lady of Verona here  
                  Whom I affect; but she is nice and coy.

(i) Punishment goes to the prisoner, but examples to the document of all others.

(j) Never more to fright children with fond tales of bugbears.

(k) At Christmas last we could hardly find humour enough in the ground to plant.

12. (1) In the following sentences point out any word used in an archaic sense. (2) Give its modern meaning, and try to account for the change that has taken place. (3) Rewrite the sentences in good modern English.

(a) Words which are insolent, hard, and out of use, are to be warily avoided.

(b) The Towie taketh the influence of diverse waters into one channel.

(c) He would not take orders, but remained an idiot.

(d) Let no man thinke these things are impertinent or from the purpose.

(e)               Upon the very siege of Justice,  
                  Lord Angelo hath to the public ear  
                  Professed the contrary.

(f) He hath a third [ship] at Mexico, a fourth for England, and other ventures he hath, squandered abroad.

(g)               How blest am I  
                  In my just censure, in my true opinion!

(h) She bestows her year's wages at the next fair, and in choosing her garments counts no bravery in the world like decency.

(i) Soliman's generosity to the miscreants was interpreted as treason to the Christian cause.

13. (1) Point out any impropriety in the usage of words in the following sentences. (2) Suggest words that can be used more properly.

(a) The lady complained that her letters arrived smeared all over with suffragetted hydrogen.

(b) Reports of yesterday's proceedings have necessarily been incomplete and colourless owing to the pruning pencil of the censor.

(c) The horses were kept saddled up at this time, and the men were bivouacking in an analogous fashion.

(d) The retirement of this gentleman to the provinces has caused a genuine hiatus to come over music in London.

(e) His eyes bothered him, and while his long game was practically as good as ever, his short game was terribly deficient.

(f) The provision made by the Government is not inadequate—it is negligible.

(g) Even if there ever was a time when the charge of brutality was not a libel on British soldiers, that charge has long since ceased to have any meaning.

14. (1) Examine the extracts given below, and note the exact force of the words italicized. (2) Suggest words synonymous with those italicized to be inserted in their place. (3) Say, giving reasons for your statements, whether or not the new words are better than the old.

(a) And see the children sport upon the shore,  
And hear the mighty *waters* rolling evermore.

WORDSWORTH, *Ode*

(b) 'Bring forth the horse!' The horse was brought;  
In truth he was a noble *steed*.

BYRON, *Mazeppa*

(c) The flame of the taper  
*Bows* toward her, and would *underpeep* her lids.

SHAKESPEARE, *Cymbeline*

(d) There is peace in thy *countenance*, my mother; it is not worldly peace, however, not the *deceitful* peace which lulls to *bewitching* slumbers.

BORROW, *Lavengro*

(e) The generosity of Sophia's temper *construed* this behaviour of Jones into great bravery, and it made a deep impression on her heart.

FIELDING, *Tom Jones*

(f) 'Ah! your tea is too cold, Mr Coleridge,' *mourned* the good Mrs Gilman, in her kind, *reverential*, yet *protective*, manner.

CARLYLE, *Life of Sterling*

(e) Opposite to you stands a table, which I also made; but a *merciless* servant having scrubbed it till it became *paralytic*, it serves no purpose now but of ornament.

COWPER, *Letters*

(2) I do not know whether this agreeable *visitant* was fired with the example of the lady I told her of, but she immediately vanished out of my sight.

STEELE, *Essays*

(7) We, in that *Sabbatic* vision which sometimes is revealed for an hour upon nights like this, ascend with easy steps from sorrow-stricken fields of earth upwards to the *sanctals* of God. DE QUINCEY, *Maid-Coach*

DE QUINCEY, *Mail-Coach*

(j)                   The *meteor* flag of England  
Shall yet terrific burn.

CAMPBELL, *Mariners of England*

(t) *Snatch* a grace beyond the reach of art.

POPE, *Essay on Criticism*

(D) Bid me to live, and I will live  
Thy *Protestant* to be.

HERRICK, *To Anthea*

(*rs*) The moving waters at their *priestlike* task  
Of pure *ablation* round earth's human shores.

KEATS, *Sonnet*

(v) The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. BRIGHT, *Speeches*

BRIGHT, *Speeches*

15. (1) In the following extracts explain any word or phrase which seems peculiarly appropriate. (2) Mention the various ideas it suggests to your mind.

(a) There must be gods thrown down, and trumpets blown,  
Voices of soft proclaim, and silver stir  
Of strings in hollow shells. KEATS,

**KEATS, *Hyperion***

(b) The dark backward and abysm of time.

SHAKESPEARE, *Tempest*

(c) So dark a forethought rolled about his brain,  
As on a dull day in an ocean cave,  
The blind wave feeling round his long sea-hall  
In silence. TENNYSON,

TENNYSON, *Merlin and Vivien*



## SECONDARY ENGLISH

(d) Every Quakeress is a lily ; and when they come up in bands to their Whitsun conferences, whitening the easterly streets of the Metropolis, they show like troops of the Shining Ones. LAMB, *Quakers' Meeting*

(e) Where, through the long-drawn aisle and fretted vault,  
The pealing anthem swells the note of praise. GRAY, *Elegy*

(f) The little cany carriage—partly, perhaps, from the violent torsion of its wheels in its recent movement, partly from the thundering blow we had given to it—as if it sympathized with human horror, was all alive with tremblings and shiverings. DE QUINCEY, *English Mail-Coach*

(g) The world agreed to ascribe this ignominious rout to Grey's pusillanimity. MACAULAY, *History of England*

(h) This would be cheaper, since one frame would serve for all, and it would be infinitely more genteel ; for all families of taste were now drawn in the same manner. GOLDSMITH, *Vicar of Wakefield*

i) And grey walls moulder round, on which dull Time  
Feeds, like slow fire upon a hoary brand. SHELLEY, *Adonais*

(j) And called  
His legions : Angel forms, who lay entranced,  
Thick as autumnal leaves that strew the brooks  
In Vallombrosa. MILTON, *Paradise Lost*

## C. PURITY

**Purity**—A word or phrase may meet the tests of simplicity and propriety and yet not be permissible. Literature employs a select or pure vocabulary, and a writer must show good reason for going outside it. The words excluded by the Law of Purity are called **Barbarisms**. Under this general term come various classes of words each in its own way unsuitable for the ordinary purposes of literature.

**I. OBSOLETE TERMS**, *i.e.* terms no longer in use : *eftsoons* (almost immediately), *leasing* (lying), *cozen* (deceive), *yclept* (called), *wist* (know).

Akin to obsolete terms are **ARCHAISMS**. These are of two kinds :

(a) Obsolete meanings of words which have now new meanings : *extravagant* (wandering), *silly* (innocent), *nice* (tender), *knave* (servant).

(b) Obsolete idioms or modes of expression: *holpen* (helped), *methinks* (it seems to me), *to ruffle it* (to swagger).

II. **TECHNICAL TERMS**, *i.e.* terms that form the special vocabularies of the arts and sciences: *epidermis* (a physiological term), *parabola* (a mathematical term), *diatonic* (a musical term), *piston* (an engineering term).

The highly specialized character of technical terms, together with their very restricted currency, unfits them for that intimacy of appeal which distinguishes literature.

III. **DIALECT TERMS, PROVINCIALISMS**, *i.e.* terms peculiar to certain limited geographical areas: Scot. *burn* (stream), *glaike* (thoughtless, irresponsible), North Eng. *windle* (drifted snow), *clemm* (clutch), *hap* (wrap up).

**PROVINCIALISM**, as the term denotes, is a word or phrase current in the provinces, *i.e.* outside the Metropolitan area. It should be noted, however, that the Cockney dialect of London is a form of provincialism. The restricted currency of these terms in most cases renders them unsuitable for literary purposes.

IV. **COLLOQUIALISMS**, *i.e.* words and phrases used in familiar conversation: *cabby*, *tanner*, *on the quiet*, *can't*, *it's me*.

Many colloquialisms are abbreviated forms of pure words; e.g. *'bus*, *'phone*, *'varsity*. Others might almost be classed as slang; e.g. *cut a dash*, *go it strong*, etc.

V. **SLANG**, *i.e.* words and phrases peculiar to certain classes, professions, and circles: *swag* (plunder), *bloke* (fellow), *to kid* (to feign, to cheat), *to give oneself away* (to take a false step).

**VULGARISMS** are a debased form of colloquialism or slang.

Colloquialisms, slang, and vulgarisms are closely connected in idea, and are excluded from literary usage because they are lacking in dignity or repugnant to good taste. Apart from their low status or caste among words, they are restricted in currency and vary with locality. In addition, many of them are to the general reader as unintelligible as code words.

VI. **COINED TERMS or NEOLOGISMS**, *i.e.* new words in current speech: *prettify* (to make pretty), *summerly* (like summer), *enthuse* (to become enthusiastic), *illth* (the state of being ill, *i.e.* the opposite of well-being).

The newness of these words renders them unsuitable for literature, not only because they are not yet in general currency, but because they lack the atmosphere which literature seeks in words.

VII. FOREIGN TERMS. Among the barbarisms that in every period are found seeking an entrance into the vocabulary of literature are many foreign words and phrases: *entente* (Fr., a political understanding), *sturm und drang* (Ger., storm and stress), *bersaglieri* (Italian light infantry), *hoi polloi* (Gr., the democracy).

**Literary Uses of Barbarisms.**—In spite of the Law of Purity which forbids the employment of barbarisms, examples of all the above classes of non-literary words may be found in the works of reputable writers. They will be seen to be justified for one or other of the following reasons:

i. They give verisimilitude (*i.e.* truth to life) and the sense of atmosphere to such literary forms as the novel and to certain types of poetry; *e.g.* Scott's use of obsolete terms, Kipling's use of technical terms, and Dickens's use of colloquialisms and Cockneyisms.

(a) Thirty pounds a week. . . . It's *dirt cheap*. DICKENS

(b) See the shaking funnels roar, with *the Peter* at the fore,  
And the *fenders* grind and heave,  
And the *derricks* clack and grate, as the tackle hooks the *crate*,  
And the *fall-rope* whines through the *sheave*. KIPLING

(c) With burnished brand and *musketoon*,  
So gallantly you come. SCOTT

ii. Poetry for the sake of novelty, surprise, the excitation of pleased interest—on which it depends so much for its peculiar effects—makes extensive use of obsolete and archaic terms. The invariable simplicity of these words gives them added value.

(a) The *parle* of voices thund'rous. KEATS

(b) *Eftsoons* his hand dropt he. COLERIDGE

Many of our poets also show a fondness for a special type of literary coinage, *viz.*, the compound adjective: *battle-writhen*, *tawny-throated*, *sick-thoughted*, *fear-surprised*, *tempest-shattered*.

These neologisms supply, not only conciseness, but also freshness of statement, qualities of great value to poetry.

*Cf.* the following type of compound coinage: *namby-pamby*, *hotch-potch*, *clish-clash* (Scot.), *higgledy-piggledy*, *flim-flam*, *luggermugger*, *ram-stam* (Scot.). These are called jingles, and are mostly colloquialisms.

iii. Barbarisms are often deliberately employed for purposes of humour:

But had you put in one small line,  
Some thought big and bouncing—as *noddle*  
Of goose, born to cackle and waddle  
And bite at man's heel, as *goose-wont* is,  
Never felt plague its puny *os frontis*—  
You'd know, as you hissed, spat and sputtered,  
Clear cackle is easily uttered.

BROWNING, *Pacchiarotto*

*Cf.* also Lamb's use of Latin words and phrases.

Barbarisms have not only the above special literary uses; they are continually finding a place in the standard vocabulary of literature in a steady if not a large stream. They are adopted mainly on the following grounds:

(a) They keep literature in touch with the progress of thought and of civilization; hence the importance of neologisms and foreign words, such as *altruism*, *syndicalism*, *régime*, *garage*. Without these, literature would require to make use of clumsy periphrases.

(b) They supply expressions for ideas that would otherwise be 'anonyms,' *i.e.* ideas without names; e.g. *naïve*, *prestige*, *débris*, *alias*.

We are especially indebted to the French language for concise and comprehensive terms of this kind. Dialect terms are often adopted for the same reason; e.g. *parvly* (Scot.).

(c) They add vitality and vividness to the diction of literature, which tends to become artificial and colourless if not kept in touch with the living language of speech. Slang, at its best, is valuable from this point of view; e.g. to *run up*, to *bite one's fingers*, to *plunge*, to *cut it fine*, *half-seas over*, to *queer the pitch*. Many of our most striking idioms are borrowed from slang.

(d) Technical terms, in lending themselves as they do to metaphorical treatment, have added greatly to the range of literary expression: *hub, ventilate, congestion, closure, electrify*.

It is usual to put a barbarism within inverted commas—*e.g.* 'he has made his "pile,"' or with an apology, *e.g.* 'if the word be permissible,' 'so to speak,' etc. Again, a foreign word or phrase, while still on probation, is given in italics; *e.g. sine qua non, esprit de corps*. The italics and accents may be removed when the word has been properly naturalized, *i.e.* when it has become generally current; *e.g. depot, prestige, naive*.

**Variation of Standard in Diction**—Owing to the process of loss and gain which is continually going on in the vocabulary of literature, the standard can never be said to be fixed. In estimating the degree of purity in the diction of a passage, therefore, regard must be had to the period to which it belongs and to the practice of the greater writers of the time. Shakespeare, although he ridicules the various types of barbarisms that in his day were seeking an entrance into the vocabulary, makes extensive use of the new loan-words of the time.

**Purism**—The Law of Purity, if applied rigidly without reference to the literary uses of barbarisms or to the inevitable expansion of the vocabulary of literature, produces what is called purism of style. At its worst, the puristic style gives an effect of stiffness and inflation; at its best we have that dignity and restraint which are the characteristics of the so-called classical writer. See extract from Miss Burney, p. 20.

### EXERCISES

1. (1) Point out and name any barbarisms in the following. (2) When such uses seem to be justifiable, say so, and give reasons why.

- (a) Tack to the larboard, and stand off to sea.  
Veer starboard, sea and land.

DRYDEN, *Virgil*

- (b) 'She sent me a card for a blow-out,' said Mowbray, 'so I am resolved to go.'

SCOTT, *St Roman's Well*

- (c) If the lady says another word to me, I'll darken her daylight.

FIELDING, *Amelia*

(d) I have *tremor cordis* on me. SHAKESPEARE, *Winter's Tale*

(e) I remember a little girl, pretty well along in her geography and astronomy, who was much astonished to find that the ground in her mother's back-yard was really the earth. H. GEORGE, *Progress and Poverty*

(f) O poor Mary, weeping so !  
Wretched Constance fille de fay !  
Verily we miss to-day  
Fair Jehane du Castel beau.

MORRIS, *Golden Wings*

(g) While, treading down rose and ranunculus,  
You *Tommy-make-room-for-your-uncle* us !

BROWNING, *Pacchiarotto*

(h) Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the most delicate—*princeps obsoniorum*.

LAMB, *A Dissertation upon Roast Pig*

(i) If I do prove her haggard,  
Though that her jesses were my dear heart-strings,  
I'd whistle her off and let her down the wind  
To prey at fortune. SHAKESPEARE, *Othello*

(j) What fairy track do I explore,  
What magic hall return to, like the gem  
Centuply-angled o'er a diadem ?

BROWNING, *Numphroleptos*

(k) What a rum chap you are ! DICKENS, *Oliver Twist*

(l) If I be ta'en I peach for this. SHAKESPEARE, *Henry IV*

(m) He was a very glutton, being death on peaches.

(n) He thought he was secure, but it was not long before somebody jumped his claim.

2. (1) Point out the barbarisms in the following extracts, giving the class of barbarism to which each belongs. (2) When the barbarism used is necessary or justifiable, say why it is so. (3) Rewrite in the standard English vocabulary. (4) Compare your version with the original, paying attention to (a) force ; (b) brevity ; (c) lucidity.

(a) Some of those old American words *do* have a bully swing to them.

(b) Favouritism governs kissage,  
Even as it does in this age.

(c) The soon-to-die Livingstone farewelled Stanley in these tragic words.

## SECONDARY ENGLISH

(d) The delinquents still rowed their blades like giants, and not a creak was to be seen

(e) A bonanza with millions in it is not struck every week.

(f) One opines one has dreamed all this years and years ago.

(g) Shall we sell our birthright for a mess of potash?

(h) Trouble has brought these grey hairs and this premature balditude.

(i) That man cries Chaucer for his money above all other poets, because the voice has gone so, and he has read none.

(j) Why is this thus? What is the reason of this thusness?

(k) The jumble of experiences and impressions which fell to the lot of the author had assuredly been fixed in the athanor of art.

(l) Wilkes cut a dash for a while on the strength of his position as a country gentleman.

(m) Corresponding with, but by no means resembling, an English butcher's shop, these *qui vive* antelopes out on the plain are the only chance we have of filling our pots for supper.

(n) The process called combing his hair for him is said not to be uncommon in married life.

(o) But Tom's no more—and so no more of Tom.

(p) I made record time back to the tent, and when it got a little lighter set out again to examine a quin<sup>1</sup> for tsaing,<sup>2</sup> accompanied by the moksoh,<sup>3</sup> and followed by an elephant, intending, if unsuccessful in finding tsaing, to mou and try for a shot at sambur,<sup>4</sup> of which there were a good many in the jungle. Arrived near the quin, I halted the moksoh. The quin was deserted, so I returned with the mahout<sup>5</sup> in a great state of excitement.

verbs as possible, and distinguish  
familiar and slang:

get; split; cut.

from the point  
ideas should  
as possible.  
respect. At  
while over  
The best  
driver.

style, as a rule, is that in which there is neither excess nor deficiency of words.

We shall deal first with the various faults that arise from the use of too many words.

Pleonasm consists in the employment of more words than are necessary to convey one's meaning.

- (a) It is all *meaningless* nonsense.
- (b) The book is full of *commonplace* platitudes.
- (c) They must *necessarily* admit that.

It will be seen that the words in italics add nothing to the sense.

Tautology is scarcely worth distinguishing from pleonasm. It means the repetition of one's meaning (or part of one's meaning); or saying the same thing over again in different words.

- (a) *All men in general* are subject to delusions.
- (b) He has *resorted* to his old tricks *again*.
- (c) The *reason* I ask you is *because* I am his friend.

The words, or parts of words, in italics in each of these sentences will be seen to express the same idea.

Repetition consists in the employment of the *same* words or expressions.

**Literary Value of Pleonasm, Tautology, and Repetition**—While too many words, in one or other of the above forms, may mar style and point simply to the poverty of a writer's vocabulary, they are often deliberately employed for special effects of style. Poetry in particular makes frequent use of this device.

- (a) *Time* and the *hour* run through the shortest day.
- (b) 'Tis *true*, 'tis *pity*, *pity* 'tis 'tis *true*.
- (c) Magic casements opening on the foam  
Of perilous seas in faery lands *forlorn*.  
*Forlorn*! the very sound is like a bell.
- (d) *Alone, alone, all all alone,*  
*Alone* on a *wide wide* sea.

It will be seen that the repetition of certain words and ideas in the above examples adds greatly to the literary effect.



## SECONDARY ENGLISH

(d) The delinquents still rowed their blades like giants, and not a crock was to be seen

(e) A bonanza with millions in it is not struck every week.

(f) One opines one has dreamed all this years and years ago.

(g) Shall we sell our birthright for a mess of potash?

(h) Trouble has brought these grey hairs and this premature balditude.

(i) That man cries Chaucer for his money above all other poets, because the voice has gone so, and he has read none.

(j) Why is this thus? What is the reason of this thusness?

(k) The jumble of experiences and impressions which fell to the lot of the author had assuredly been fixed in the athanor of art.

(l) Wilkes cut a dash for a while on the strength of his position as a country gentleman.

(m) Corresponding with, but by no means resembling, an English butcher's shop, these *qui vive* antelopes out on the plain are the only chance we have of filling our pots for supper.

(n) The process called combing his hair for him is said not to be uncommon in married life.

(o) But Tom's no more—and so no more of Tom.

(p) I made record time back to the tent, and when it got a little lighter set out again to examine a quin<sup>1</sup> for tsaing,<sup>2</sup> accompanied by the moksoh,<sup>3</sup> and followed by an elephant, intending, if unsuccessful in finding tsaing, to mount the elephant and try for a shot at sambur,<sup>4</sup> of which there were a good number in the surrounding jungle. Arrived near the quin, I halted the elephant and crept on with the moksoh. The quin was deserted, so I returned to the elephant, and found the mahout<sup>5</sup> in a great state of excitement.

3. Give as many uses of the following verbs as possible, and distinguish between those that are pure, colloquial, familiar, and slang:

*give; take; put; do; run; sit; call; have; tell; get; split; cut.*

## D. BREVITY

**Brevity**—A writer's style should also be examined from the point of view of brevity. Generally speaking, we may say that ideas should be expressed in the fewest words that lucidity makes possible. A student will find that styles vary greatly in this respect. At the extreme we have writers diffuse in expression, while over

(c) If we have others who carry brevity to a fault. The best

<sup>1</sup> Grass. <sup>2</sup> Wild bull. <sup>3</sup> Servant. <sup>4</sup> Wild stag. <sup>5</sup> Elephant driver.

style, as a rule, is that in which there is neither excess nor deficiency of words.

We shall deal first with the various faults that arise from the use of too many words.

Pleonasm consists in the employment of more words than are necessary to convey one's meaning.

- (a) It is all *meaningless* nonsense.
- (b) The book is full of *commonplace* platitudes.
- (c) They must *necessarily* admit that.

It will be seen that the words in italics add nothing to the sense.

Tautology is scarcely worth distinguishing from pleonasm. It means the repetition of one's meaning (or part of one's meaning); or saying the same thing over again in different words.

- (a) *All men in general* are subject to delusions.
- (b) He has *resorted* to his old tricks *again*.
- (c) The *reason* I ask you is *because* I am his friend.

The words, or parts of words, in italics in each of these sentences will be seen to express the same idea.

Repetition consists in the employment of the *same* words or expressions.

Literary Value of Pleonasm, Tautology, and Repetition—While too many words, in one or other of the above forms, may mar style and point simply to the poverty of a writer's vocabulary, they are often deliberately employed for special effects of style. Poetry in particular makes frequent use of this device.

- (a) *Time* and the *hour* run through the shortest day.
- (b) 'Tis *true*, 'tis *pity*, *pity* 'tis 'tis *true*.
- (c) Magic casements opening on the foam  
Of perilous seas in faery lands *forlorn*.  
*Forlorn* ! the very sound is like a bell.
- (d) *Alone, alone, all all alone,*  
*Alone* on a *wide wide* sea.

It will be seen that the repetition of certain words and ideas in the above examples adds greatly to the literary effect

The student should test the appropriateness of the other examples given above.

**Epithet; Expletive**—The lavish use of the adjective, which is a feature of inferior writing, illustrates the use of unnecessary words. In good literature the adjective will generally be found to be relevant to the context and necessary for the full explication of the idea; not, as it is in so much of eighteenth-century poetry, useless ornament, or a mere trick of balancing one half of the line against the other.

And *reddening* Phœbus lifts his *golden* fire.

GRAY

A longer passage illustrating this mannerism will be found at p. 58.

**The Essential Epithet**—The Homeric practice of invariably linking to a name some particular adjective which expresses the outstanding feature of the character is to be found in both English prose and poetry; e.g. *the Merry Monarch*, *the lily maid of Astolat*, *the Iron Duke*, *silly sheep*, *the bold Sir Bedivere*; cf. *pious Æneas*.

We pass now to features of style that result from the use of fewer words than are necessary for the full statement of ideas.

**Ellipsis** consists in the omission of link-words and phrases necessary to the filling out of an idea. In its extreme forms ellipsis may be seen in the omission of individual thoughts from a thought sequence. In the first case ellipsis may or may not destroy the clearness of the statement. In the second case ellipsis can hardly fail to produce some degree of obscurity; cf. Browning's poetry, which is often highly elliptical.

(a) Youth's a stuff ^ will not endure.

(b) He questioned me closely as to career, prospects,  
and what ^ not. ^

(c) Certainly there be ^ that delight in giddiness.

^ which

^ else I do . . . mention

^ those

- (d) Hoity toity ! A street to explore,  
 Your house the exception ! *With this same key*  
*Shakespeare unlocked his heart*, once more !  
 Did Shakespeare ? If so, the less Shakespeare he !

BROWNING, *House*

Before this Browning quotation becomes clear, it must be explained somewhat as follows. Browning is here referring to the criticism that he had written no sonnets. That is, in the poet's 'street' his 'house' is the exception. Somebody remarks that Shakespeare revealed himself by means of his sonnets. Browning's retort is, 'Did Shakespeare ?'

**Condensed, Concise, Terse, Curt, Laconic Style**—When thoughts are set down in close sequence and with no unnecessary words, the above epithets are used to denominate the style. A slight distinction can be drawn between the meanings of these various epithets. *Condensed* may be taken to describe generally the close packing of thought upon thought. *Concise* indicates the cutting out of unnecessary words. *Terseness* is the neatness of expression that results from conciseness. *Curt* and *Laconic* are applied rather to style of speaking than of writing: *curt* implies the abruptness due to displeasure or resentment; *laconic* describes the disinclination to expatiate that marked the people of Laconia.

Bacon and Pope may be taken as typical writers of a condensed style.

- (a) Reading maketh a full man ; conference a ready man ; and writing an exact man ; and, therefore, if a man write little, he had need have a great memory ; if he confer little, he had need have a present wit ; and if he read little, he had need have much cunning, to seem to know that he doth not.

BACON, *Of Studies*

- (b) In poets as true genius is but rare,  
 True taste as seldom is the critic's share ;  
 Both must alike from Heaven derive their light,  
 These born to judge, as well as those to write.

POPE, *Essay on Criticism*

**CONDENSED AND VERBOSE STYLES**—Let us consider the two extracts given on the next page.

[*In delirium*]

- (c) Dead, long dead,  
 Long dead !  
 And my bones are shaken with pain,  
 For into a shallow grave they are thrust,  
 Only a yard beneath the street,  
 And the hoofs of the horses beat, beat,  
 The hoofs of the horses beat,  
 Beat into my scalp and my brain,  
 With never an end to the stream of passing feet,  
 Driving, hurrying, marrying, burying,  
 Clamour and rumble, and ringing and clatter,  
 And here beneath it is all as bad,  
 For I thought the dead had peace, but it is not so ;  
 To have no peace in the grave, is that not sad ?

TENNYSON, *Maud*

2. The first of the following extracts is a more diffuse rendering of the second. (1) Point out what the extra length is due to ; (2) and justify the additions made.

- (a) And on a sudden, lo ! the level lake,  
 And the long glories of the winter moon.  
 Then saw they how there hove a dusky barge,  
 Dark as a funeral scarf from stem to stern,  
 Beneath them ; and descending they were ware  
 That all the decks were dense with stately forms,  
 Black-stoled, black-hooded, like a dream—by these  
 Three Queens with crowns of gold ; and from them rose  
 A cry that shivered to the tingling stars,  
 And, as it were one voice, an agony  
 Of lamentation, like a wind that shrills  
 All night in a waste land, where no one comes  
 Or hath come, since the making of the world.  
 Then murmured Arthur, ' Place me in the barge,'  
 And to the barge they came. There those three Queens  
 Put forth their hands, and took the King, and wept.  
 But she, that rose the tallest of them all  
 And fairest, laid his head upon her lap,  
 And loosed the shattered casque, and chafed his hands,  
 And called him by his name, complaining loud,

And dropping bitter tears against his brow  
 Striped with dark blood : for all his face was white  
 And colourless, and like the withered moon  
 Smote by the fresh beam of the spring east.

TENNYSON, *Passing of Arthur*

(b) And when they were at the water side, even fast by the bank hove a little barge, with many fair ladies in it, and among them all was a queen, and all they had black hoods, and all wept and shrieked when they saw King Arthur. Now put me in the barge, said the king. And so he did softly ; and there received him three queens with great mourning ; and so they set him down, and in one of their laps King Arthur laid his head. And then that queen said : Ah, dear brother, why have ye tarried so long from me ? Alas, this wound on your head hath caught over-much cold. And so then they rowed from the land.

MALORY, *Morte d'Arthur*

3. (1) Point out examples of diffuse or verbose language in the following, and rewrite in a briefer form. (2) In (b) remark upon any archaic diction, and suggest modern equivalents.

(a) Nine times already since my birth had the heaven of light returned to the self-same point almost, when first the glorious Lady of my mind was made manifest to mine eyes ; even she who was called Beatrice by many who knew not wherefore. She had already been in this life for so long as that, within her time, the starry heaven had moved towards the Eastern quarter one of the twelve parts of a degree ; so that she appeared to me at the beginning of her ninth year almost, and I saw her almost at the end of my ninth year.

DANTE, *Vita Nuova* (translated)

(b) Whatsoever diversions or lets may hinder me the week before, I never miss, but in case of sickness, to repair to God's Holy House that day, where I come before prayers begin, to make myself fitter for the work by some previous meditations, and to take the whole service along with me ; nor do I love to mingle speech with any in the interim about news or worldly negotiations in God's Holy House. I prostrate myself in the humblest and decentest way of genuflection I can imagine ; nor do I believe there can be any excess of exterior humility in that place.

HOWELL

4. (1) Mention any examples of diffuse or tautological English among the following sentences. (2) Rewrite in a briefer style.

(a) This position illustrates the invariable failure which attends all efforts to play the ball properly.

(b) In such a changing attitude, surely this statesman demonstrates a demoralizing absence of political correctitude.

(c) As a matter of fact, probably there was never at any time greater consideration shown in such research to avoid unnecessary suffering.

(d) When the eagle, emblem of model Republican liberty, winged its final flight westward from its home where Atlantic surges chafe our shores, and sought the sunny clime of the Pacific strand, it bore in its strong talons a glimpse of sunnier things, and lit the way to a stabler glory.

5. Compare the two following stanzas (the second and last verses of the same poem) with respect to their terseness and brevity.

(a) I struck him, he grovelled of course—  
For, what was his force?  
I pinned him to earth with my weight  
And persistence of hate :  
And he lay, would not moan, would not curse,  
As his lot might be worse.

(b) When sudden . . . how think ye, the end?  
Did I say, ' without friend ' ?  
Say rather, from marge to blue marge  
The whole sky grew his targe,  
With the sun's self for visible boss,  
While an Arm ran across  
Which the earth heaved beneath like a breast  
Where the wretch was safe prest !  
Do you see? Just my vengeance complete,  
The man sprang to his feet,  
Stood erect, caught at God's skirts, and prayed !  
—So, I was afraid !

BROWNING, *Instant Tyrannus*

6. (1) Remark upon the terseness of style shown in the following.  
(2) What effect has this terseness upon the other features of the style, e.g. its vivacity, lucidity, or simplicity?

(a) The sun's rim dips, the stars rush out,  
At one stride comes the dark.

COLERIDGE, *Ancient Mariner*

(b) Blessed are the poor in spirit : for theirs is the kingdom of heaven.  
Blessed are they that mourn : for they shall be comforted. Blessed are the meek : for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness : for they shall be filled. *St Matthew v.*

(c) And when they were gone over, they came into the land of Gennesaret.  
And when the men of that place had knowledge of him, they sent out into

all that country round about, and brought unto him all that were diseased ; and besought him that they might only touch the hem of his garment : and as many as touched were made perfectly whole. *St Matthew xiv.*

- (d) Till some poor girl, her apron o'er her head,  
(Which the intense eyes looked through) came at eve  
On tiptoe, said a word, dropped in a loaf,  
Her pair of earrings and a bunch of flowers  
(The brute took growling), prayed, and so was gone.

BROWNING, *Fra Lippo Lippi*

- (e) Fancy with fact is just one fact the more.

BROWNING, *Ring and the Book*

(f) The Swiss holds a paper through his porthole ; the shifty Usher snatches it, and returns. Terms of surrender : Pardon, immunity to all ! Are they accepted ? — ' On the faith of an officer,' answers half-pay Hulin — or half-pay Elie, for men do not agree on it, ' they are ! ' Sinks the drawbridge, — Usher Maillard bolting it when down ; rushes-in the living deluge : the Bastille is fallen !

CARLYLE, *French Revolution*

(g) This thou must always bear in mind, what is the nature of the whole, and what is my nature, and how this is related to that, and what kind of a part it is of what kind of a whole ; and that there is no one who hinders thee from always doing and saying the things which are according to the nature of which thou art a part.

MARCUS AURELIUS (translated)

7. (1) Examine the following extracts, and point out any examples of tautology, or pleonasm, or circumlocution. (2) Rewrite in a shorter form. (3) Wherever you think it advisable, justify the original form of the passage.

- (a) The fringed curtains of thine eye advance,  
And say what thou seest yond.

SHAKESPEARE, *Tempest*

(b) And Moses took the anointing oil, and anointed the tabernacle and all that was therein, and sanctified them. And he sprinkled thereof upon the altar seven times, and anointed the altar and all his vessels, both the laver and his foot, to sanctify them. And he poured of the anointing oil upon Aaron's head, and anointed him, to sanctify him.

*Leviticus viii. 10-12*

- (c) Let Observation, with extensive view,  
Survey mankind from China to Peru.

JOHNSON, *Vanity of Human Wishes*



(d) The Abertay lightship was also spoken, and her crew reported that nothing unusual had come under their observations. *Newspaper*

(e) In each case, however, it was found that the fires were all of a trifling character, and the firemen experienced no difficulty in extinguishing them before much damage was done. *Newspaper*

(f) The dawn is overcast, the morning lowers,  
And heavily in clouds brings in the day. *ADDISON*

(g) Where the Member of Parliament is an avowed anti-suffragist, it is of the utmost importance to urge him, at least, to abstain from voting against the granting of political freedom to women, should it be impossible for him to see his way to vote in favour of granting them this freedom. *Newspaper*

(h) The great business of the lower part of mankind is to provide for themselves the necessaries of life; and it is well if they can do it with all their care and diligence. But those who are of a higher rank, their proper business and employment is to dispense good to others; which, surely, is a much happier condition and employment, according to that admirable saying of our Saviour mentioned by St Paul, 'It is a more blessed thing to give than to receive.' Those of meaner condition can only be men to one another; and it were well if they would be so: but he that is highly raised and advanced above others hath the happy opportunity in his hands, if he have but the heart to make use of it, to be a kind of god to men.

*TILLOTSON, Sermons*

(i) It is further likewise remarkable, that this is not found in larger birds, for which there is also a reason: small birds are much more exposed to the cold than large ones; forasmuch as they present, in proportion to their bulk, a much larger surface to the air. If a turkey were divided into a number of wrens (supposing the shape of the turkey and wren to be similar), the surface of all the wrens would exceed the surface of the turkey, in the proportion of the length, breadth, or of any homologous line of a turkey to that of a wren, which would be, perhaps, a proportion of ten to one.

*PALEY, Natural Theology*

(j) And Abraham was old, and well stricken in years. *Genesis*

(k) If one were called to fix the period in the history of the world during which the condition of the human race was most happy and prosperous, one would, without hesitation, name that which elapsed from the death of Domitian to the accession of Commodus. *GIBBON, Decline and Fall*

- (l) The sin of my ingratitude even now  
 Was heavy on me. Thou art so far before  
 That swiftest wing of recompense is slow  
 To overtake thee; would thou hadst less deserved,  
 That the proportion both of thanks and payment  
 Might have been mine! Only I have left to say,  
 More is thy due than more than all can pay.

SHAKESPEARE, *Macbeth*

- (m) And they cast kevels<sup>1</sup> them amang,  
 And kevels them between;  
 And they cast kevels them amang  
 Wha suld gae kill the king.

*Fause Foodrage*

### E. MELODY

A fifth attribute of good literature is its power to charm the reader's ear with a sense of sweet sound. The secret of this melodic beauty, though often hard to catch, can in many cases be resolved into (1) the careful selection of words mainly composed of euphonious vowels and consonants; (2) the avoidance of words that carry harsh sounds, both singly and in combination; (3) (mainly in poetry) the judicious use of alliteration; (4) either (in prose) the arrangement of words in a rhythmic sequence, or (in poetry) the introduction of metrical aberrations.

For a fuller treatment of this important aspect of style the reader is referred to Part II, Section I, of this work.

<sup>1</sup> lots.

## CHAPTER II

### THE SENTENCE

**A**S regards style the sentence is hardly less important than the word. Words are the material of thought: the sentence is the form in which the complete thought is cast. Before proceeding to discuss the various forms which the sentence may take, it is necessary to glance at some principles that apply to it irrespective of its form.

i. **Unity**—The sentence, being the expression of a single thought, should contain nothing more or less than is essential to the thought. The main objection to the long sentence is that it often breaks the unity by including two or more ideas of equal or distinct import, or by comprising so many subordinate ideas that the main idea is overlaid and obscured. But a long sentence does not necessarily violate the law of unity, and, on the other hand, a short sentence may break this law.

(i) On reaching his house, he found no one within but the footman, | whose father had been for years a gamekeeper on the estate.

This is not a long sentence; but it will be noticed that the adjective clause contains an idea that is strictly irrelevant to the main idea.

(ii) It may be, upon a strict survey and disquisition into the elements and injunctions of the Christian religion, no war will be found justifiable, | but as it is the process that the law of nature allows and prescribes for justice sake, to compel those to abstain from doing wrong, or to repair the wrong they have done, who can by no other way be induced to do either; | as when one sovereign prince doth an injury to another,

Nevertheless, war is the process, etc.

It may happen, for example, that a sovereign prince, etc.

or suffers his subjects to do it without control or punishment ; | in either of which cases, the injured prince, in his own right or the rights of his subjects, is to demand justice from the other, and to endeavour to obtain it by all the peaceable means that can be used ; | and then if there be an absolute refusal to give satisfaction or such a delay, as in the inconvenience amounts to a refusal, there is no remedy left, but the last process, which is force ; | since nothing can be in itself more odious, or more against the nature of sovereign power, than to do wrong, and to refuse to administer justice ; | and therefore the mischiefs that attend, and which cannot but fall upon the persons of those who are least guilty of the injustice, . . . will, by the supreme judge, be cast upon the author of the transgression.

In either case, etc.

Should there be, etc.

Nothing can be in itself more odious, etc.

Not only so, but the mischiefs, etc.

This is an example of looseness of unity in the case of a long sentence. The sense would be greatly improved by inserting periods at the points marked.

The Law of Unity, it will be seen, also demands that *parentheses* should be sparingly employed, as these introduce ideas more or less remote from the subject.

Just as the Law of Unity prescribes the breaking up of a long sentence into smaller units, so it may justify the combining of a sequence of short sentences into a long one. Complexity or length does not necessarily involve a breach of unity.

He was a man of undoubted ability. He numbered among his friends some of the most famous men of the time. His career promised to be one of unparalleled success. Notwithstanding all this, he stooped to the meanest of frauds. The result was that in one short year his very name was execrated.

Notwithstanding his undoubted ability and his friendship with some of the most famous men of the time, he stooped to a fraud so mean that he not only ruined a career that had promised to be unparalleled in success, but in one short year brought execration on his very name.

We draw attention below to a sequence of short sentences where the Law of Unity is set aside for the moment.

Faulty grammar often mars the unity of the sentence.

It occasionally happens that a man *who* though in other respects shrewd and circumspect *being tempted* by the main chance will speculate in one of those wild-cat schemes.

Note here the incompleteness of the sentence due to confusion of the relative and the participial constructions.

**Length of Sentence**—The Law of Unity permits of wide variations in the length of sentences. A sentence may consist of only one word or it may run to hundreds of words (see extract from Ruskin, Part II, p. 242). Each in its way may be a perfect unit and also quite defensible on other grounds: the theme or the treatment or some special effect which the writer desires may demand the particular form of sentence employed.

**THE SHORT SENTENCE**—(a) *Merits*—The simplicity and directness of the short sentence make the style lucid, rapid, and animated.

(b) *Defects*—A succession of short sentences produces an abrupt, jerky, and unrhythmical effect. When we find a sequence of short sentences in a good writer, it is generally employed to give a crisp summary of events or characteristics.

Sarah Battle was none of that breed. She detested them, as I do, from her heart and soul, and would not, save upon a striking emergency, willingly seat herself at the same table with them. She loved a thorough-paced partner, a determined enemy. She took, and gave, no concessions. She hated favours. She never made a revoke, nor ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight; cut and thrust. She held not her good sword (her cards) 'like a dancer.' She sate bolt upright; and neither showed you her cards, nor desired to see yours.

LAMB, *Mrs Battle on Whist*

**THE LONG SENTENCE**—(a) *Merits*—In grouping together associated ideas the long sentence gives logical completeness to thought, and by means of the link-words employed secures a rhythmical expression.

(b) *Defects*—It tends to strain the unity and to confuse the reader. Length of sentence is opposed to lucidity, more especially when the structure grows complicated.

We should be wary therefore what persecution we raise against the living labours of public men, how we spill that seasoned life of man preserved and stored up in books ; since we see a kind of homicide may be thus committed, sometimes a martyrdom, and, if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at that ethereal and fifth-essence, the breath of reason itself, and slays an immortality rather than a life.

This sentence, which is but one-third of that of Ruskin given on page 242, is much more obscure than the latter ; for Ruskin's is loose and cumulative, whereas the sentence given above is more involved.

ii. *Order of Parts*—The order of parts in a sentence is determined mainly by idiom and the logical order of the thoughts. Participial, adverbial, prepositional phrases, etc., should be looked for early in the sentence.

(a) *That being so*, you may reckon on my support.

(b) *To speak frankly*, I do not believe it.

(c) *From his earliest years* he designed many objects and constructed models in relief.

(d) But, *as I said*, I cannot deal with such matters.

In complex sentences subordinate clauses should be placed as near as possible to those parts of the principal clause which they qualify or modify.

He shows a tendency to find fault with all that I do *that is perfectly maddening*.

Here the adjective clause is too far separated from the noun *tendency* which it qualifies.

iii. *Balance of Parts*—Every sentence should read naturally, the accent or rhythm rising and falling with the importance of the parts. When these parts are badly placed or of disproportionate length

a false accent is introduced. For example, a long parenthesis, a loose sentence (page 72), or the attempt to put too much into a sentence will destroy this balance.

(a) 'Am I really destined to live here?' Amelia asked herself as she glanced at the sombre house in which she had been engaged to serve as governess for a year.

(b) There are books—and alas that their number should be increasing so enormously with the spread of education and the enterprise of publishers—that nobody should read.

iv. **Rhythm**—The disposition of the accented and unaccented syllables in the sentence plays an important part in the perfecting of a good prose style. This is fully discussed in our chapter on Prosody.

**Types of Sentence**—Style varies greatly with the type of sentence employed, and it will repay the student to note carefully the different forms which the sentence may assume and the stylistic effect of each.

**Simple Sentence**—The simple sentence, which is the statement of a single or simple idea, plainly makes for simplicity and lucidity of style. It is naturally most valuable in simple exposition and narrative both in prose and poetry. It should be noted that the addition of participial and infinitive phrases to sentences grammatically simple may confuse the main idea.

I have seen one of these dumb waves [of snow], thus caught in the act of breaking, curl four feet beyond the edge of my roof and hang there for days, *Nature being* too well pleased with her work to let it crumble from its exquisite pause.

The additional phrases correspond to the subordinate clauses of complex sentences, and tend to make the simple sentence cumbersome and overweighted. In the above sentence the careful writer would avoid the participial construction *Nature being*, etc., and say, *as if Nature were*, etc.

**Complex Sentence**—The complex sentence, which consists of a principal clause and one or more subordinate clauses, groups round

some central and dominant idea certain secondary ideas which at the same time are closely related to the main one. In thus bringing together in one sentence associated ideas the complex sentence lends to style a compactness and force that the simple sentence cannot produce. On the other hand, if the complexity is carried to excess obscurity follows through the main idea being submerged in the subordinate details.

The complex sentence is best suited to compositions of a weighty or highly wrought nature, such as discussions or essays on abstract themes.

From the necessity of dispossessing the sensitive faculties of the influence which they must naturally gain by this preoccupation of the soul arises that conflict between opposite desires in the first endeavours after a religious life, which, however enthusiastically it may have been described, or however contemptuously ridiculed, will naturally be felt in some degree, though varied without end, by different tempers of mind, and innumerable circumstances of health or condition, greater or less fervour, more or fewer temptations to relapse.

DR JOHNSON, *Rambler*

**Compound Sentence**<sup>1</sup>—The compound sentence may take simple and complex forms.

(a) **SIMPLE-COMPOUND**—

The sun's rim dips, the stars rush out,  
At one stride comes the dark.

(b) **COMPLEX-COMPOUND**—

In this character of the Americans, a love of freedom is the predominating feature which marks and distinguishes the whole; and as an ardent is always a jealous affection, your colonies become suspicious, restive, and untractable whenever they see the least attempt to wrest from them by force, or shuffle from them by chicane, what they think the only advantage worth living for.

In its simpler form the compound sentence consists of a

<sup>1</sup> The Joint Committee on Grammatical Terminology recommend that the name *Compound Sentence* be discontinued, and that the double classification Simple and Complex be adopted, along with new names, Double, Treble, Multiple, to describe sentences in which two or more co-ordinate parts occur.



succession of equally important statements more or less closely co-ordinated. In the other type we have a group of ideas (one or more complex) co-ordinated. The simpler form of compound sentence is best suited to the lyric, and to description and narrative both in prose and verse. Its advantage lies in the fact that it does not, as in the simple sentence, detach thoughts, but gives them easy sequence. The complex-compound sentence is useful in the general essay and in didactic poetry where the nature of the theme allows of some complexity and demands a certain formality in treatment. It is found in extended and elaborate form, with the disadvantage, however, that not only is the danger of obscurity increased, but also the unity of the sentence is put to a severe strain.

**Periodic and Loose Sentences**—We may classify sentences not only (as above) according to the nature, but also according to the position of the clauses employed.

When the main statement or principal clause is retained to the end of the sentence, or is completed only with the sentence itself, we have what is called a **Period or Periodic Sentence**.

The various methods of propitiation and atonement which fear and folly have dictated, or artifice and interest tolerated in the different parts of the world, however they may sometimes reproach or degrade humanity, at least show the general consent of all ages and nations in the opinions of the placability of the Divine nature.

If the principal clause is followed by subordinate clauses or by loosely co-ordinated clauses, we have what is called a **Loose Sentence**. In this type of sentence grammatical completeness will be found at one or more points.

Bruce caused his men to lie down, | while he himself went down to watch the ford, | through which the enemy must needs pass | before they could come to the place where Bruce's men were lying.

This sentence might end, so far as a complete sense is concerned, at any one of the points marked.

**Relative Advantages of Loose and Periodic Sentences**—(i) The period sustains the interest to the close of the sentence; the loose sentence tends to dissipate the interest. The former is, therefore, more rounded and effective; the latter is 'loose' and disjointed and less artistic.

(ii) *The period, being more formal than the loose sentence, may easily become artificial in effect. It is best suited for the more elaborate forms of prose and verse. The loose sentence is more natural and unaffected, but may become straggling and unwieldy with accumulated detail. It is most in place in descriptive writing and in the lyric, in which freedom and 'artlessness' are essential.*

**Conversion of Loose and Periodic Sentences**—If advisable, a loose sentence can easily be converted into a period by

#### i. TRANSPOSITION OF CLAUSES :

- (a) You are not fair||for all your red and white.
- (b) This thing must be done at once,||if it is to be done at all.
- (c) You must have a position of command||to execute your determination by command.

#### ii. USE OF CORRELATIVES :

- (a) { The man is a fool || and a rogue to boot.  
The man is both a fool and a rogue.
- (b) { I visited him in person,||but I could not convince him.  
Though I visited him in person, I could not convince him.
- (c) { Do not be a borrower || or a lender.  
Neither a borrower nor a lender be.

The period, again, may be made into a loose sentence by freer arrangement of clauses, or if necessary it may be broken up into a number of simpler sentences.

(a) Repentance, however difficult to be practised, is, if it be explained without superstition, easily understood.

Repentance is easily understood, however difficult to be practised, if it is explained without superstition.

succession of equally important statements more or less closely co-ordinated. In the other type we have a group of ideas (one or more complex) co-ordinated. The simpler form of compound sentence is best suited to the lyric, and to description and narrative both in prose and verse. Its advantage lies in the fact that it does not, as in the simple sentence, detach thoughts, but gives them easy sequence. The complex-compound sentence is useful in the general essay and in didactic poetry where the nature of the theme allows of some complexity and demands a certain formality in treatment. It is found in extended and elaborate form, with the disadvantage, however, that not only is the danger of obscurity increased, but also the unity of the sentence is put to a severe strain.

**Periodic and Loose Sentences**—We may classify sentences not only (as above) according to the nature, but also according to the position of the clauses employed.

When the main statement or principal clause is retained to the end of the sentence, or is completed only with the sentence itself, we have what is called a **Period or Periodic Sentence**.

The various methods of propitiation and atonement which fear and folly have dictated, or artifice and interest tolerated in the different parts of the world, however they may sometimes reproach or degrade humanity, at least show the general consent of all ages and nations in the opinions of the placability of the Divine nature.

If the principal clause is followed by subordinate clauses or by loosely co-ordinated clauses, we have what is called a **Loose Sentence**. In this type of sentence grammatical completeness will be found at one or more points.

Bruce caused his men to lie down, | while he himself went down to watch the ford, | through which the enemy must needs pass | before they could come to the place where Bruce's men were lying.

This sentence might end, so far as a complete sense is concerned, at any one of the points marked.

**Relative Advantages of Loose and Periodic Sentences**—(i) The period sustains the interest to the close of the sentence; the loose sentence tends to dissipate the interest. The former is, therefore, more rounded and effective; the latter is 'loose' and disjointed and less artistic.

(ii) The period, being more formal than the loose sentence, may easily become artificial in effect. It is best suited for the more elaborate forms of prose and verse. The loose sentence is more natural and unaffected, but may become straggling and unwieldy with accumulated detail. It is most in place in descriptive writing and in the lyric, in which freedom and 'artlessness' are essential.

**Conversion of Loose and Periodic Sentences**—If advisable, a loose sentence can easily be converted into a period by

#### i. TRANSPOSITION OF CLAUSES :

(a) You are not fair || for all your red and white.

(b) This thing must be done at once, || if it is to be done at all.

(c) You must have a position of command || to execute your determination by command.

#### ii. USE OF CORRELATIVES :

(a) { The man is a fool || and a rogue to boot.  
The man is both a fool and a rogue.

(b) { I visited him in person, || but I could not convince him.  
Though I visited him in person, I could not convince him.

(c) { Do not be a borrower || or a lender.  
Neither a borrower nor a lender be.

The period, again, may be made into a loose sentence by freer arrangement of clauses, or if necessary it may be broken up into a number of simpler sentences.

(a) Repentance, however difficult to be practised, is, if it be explained without superstition, easily understood.

Repentance is easily understood, however difficult to be practised, if it is explained without superstition.

(b) Since then the imaginary right of vengeance must be at last remitted, | because it is impossible to live in perpetual hostility, and equally impossible | that of two enemies either should first think himself obliged by justice to submission, || it is surely eligible to forgive early. ||

It is surely eligible to forgive early, since at some time or other the right of vengeance must be remitted. It is impossible to live in perpetual hostility ; and equally impossible that of two enemies either should think himself obliged to submit.

**Loose-Periodic Sentence**—This type of sentence is very common and also very useful.

Having determined to renew his efforts to regain Scotland, notwithstanding the smallness of the means which he had for accomplishing so great a purpose, Bruce removed himself and his comrades to the island of Arran, which lies in the mouth of the Clyde.

SCOTT, *Tales of a Grandfather*

It will be seen that the above sentence is periodic in form up to the word *Arran*, but concludes with an adjective clause.

The effect on style is to give coherence and orderliness to the thought while relaxing the formality and stiffness of the periodic part of the sentence. It combines finish and freedom, and is very suitable for the essay, which aims at an effect at once artistic and artless, polished and effortless.

**Balanced Sentence**—The balanced sentence is a form of the compound sentence. In its simplest form it consists of two main statements set over against each other in contrast. Its force depends on the degree of difference between the ideas, and the contrast is made the more effective by omitting the adversative conjunction that might naturally be employed. Cf. Antithesis (p. 120).

(a) Better be friends at a distance than neighbours and enemies.

(b) Youth is full of pleasance ;  
Age is full of care.

(c) Descend unto your own consciences : consider with yourselues the great difference between staring and starke blind, wit and wisdom. Be merry, but with modesty : be sober, but not sullen : be valiant,

but not too venturous : let your attire be comely, but not too costly : your diet wholesome but not excessiue : use pastime as the word importeth, to passe the time in honest recreation : mistrust no man without cause, neither be thou credulous without prooffe : but not light to follow euerie man's opiniō, neither obstinate to stand in your owne conceit. Serve God, feare God, loue God, and God will so blesse you, as either your harts can wish or your friendes desire.

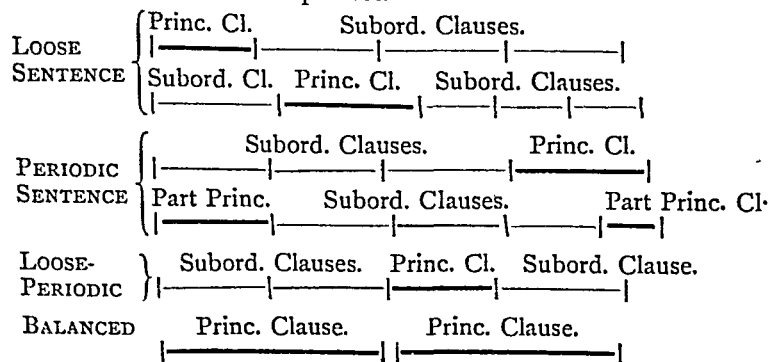
LYLY, *Euphues*

We find also a more elaborate form of this sentence in which the balance is tripartite.

That sorrow which dictates no caution, that fear which fails to quicken our escape, that austerity which cannot rectify our affections, are vain and unavailing.

The balanced sentence is very effective, but highly artificial. Where, as in Bacon or Dr Johnson, it is used to excess, the style lacks ease and naturalness. The strong contrast it establishes also precludes the expression of light and shade, and hence this type of sentence should be used sparingly, especially in historical works, the function of which is rather to give reasoned opinions than to supply strong contrasts. See extract from Macaulay, p. 121.

**Diagrams of Sentences**—The following diagrams of the main types of sentence may be of use. The thick part or parts of each line we take to represent the principal clause ; the light sections stand for subordinate clauses or phrases.



## EXERCISES

1. (1) Examine the following sentences with regard to (a) unity of theme and (b) arrangement of parts ; and (2) rewrite in a correct form.

(a) You have perhaps seen a lake in the Highlands, and during a severe winter this freezes and gets thickly coated with ice.

(b) When the archbishop heard of this, he put a bell on the rock which the waves caused to ring.

(c) I was awakened by some snow drifting into my hut made of snow and mud on the side of a hill.

(d) The victims were blindfolded, and made to walk on a plank which was lashed to the side of the ship into the sea, to be either drowned or eaten by sharks.

(e) Timber can be floated down rivers, instead of dragging it overland.

(f) Such facetiousness is not absolutely unreasonable or unlawful, which ministereth harmless divertisement and delight to conversation (harmless, I say, that is, not intrenching upon piety, not infringing charity or justice, not disturbing peace).

2. (1) Classify the following sentences as loose, periodic, or antithetical. (2) Point out and explain the examples of antithesis, etc. (3) Give cases where the length and type of sentence are appropriate to the writer's style and subject.

(a) That God hath withdrawn Himself, and left His temple desolate, we have many sad and plain proofs before us.

(b) As to their behaviour to the inferior classes, they appeared to me to comport themselves towards them with good-nature, and with something more nearly approaching to familiarity, than is generally practised with us in the intercourse between the higher and lower ranks of life.

BURKE, *Reflections on the French Revolution*

(c) Their thoughts are often new, but seldom natural ; they are not obvious, but neither are they just ; and the reader, far from wondering that he missed them, wonders more frequently by what perverseness of industry they were ever found.

JOHNSON, *Lives of the Poets*

(d) He, who through vast immensity can pierce,  
See worlds on worlds compose one universe,  
Observe how system into system runs,  
What other planets circle other suns,  
What varied Being peoples every star,  
May tell why heaven has made us as we are.

POPE, *Essay on Man*

(c) Concerning the likelihood of this improvement in discipline, by the free conversation of the soldiers with municipal societies, which is thus officially encouraged by royal sanction and authority, we may judge by the state of the municipalities themselves.

BURKE, *Reflections on the French Revolution*

(f) Towards your superiors bee humble, yet generous; with your equalls, familiar yet respective; towards your inferiours, shewe much humilitie, with some familiaritie.

BURLEIGH, *To his Son*

(g) A single flourish of the royal pen, at the bottom of a pardon, would have endowed him with a popularity such as no monarch since William the Third had deserved, and none since Charles the Second had enjoyed.

TREVELYAN, *Charles James Fox*

(h) If wee truly examine the difference of both conditions,—to wit, of the rich and mighty, whom wee call fortunate, and of the poore and oppressed, whom wee count wretched, wee shall finde the happinesse of the one, and the miserable estate of the other, so tied by God to the very instant, and both so subject to enterchange (witness the sodaine downefall of the greatest princes, and the speedy uprising of the meanest persons), as the one hath nothing so certaine whereof to boast, nor the other so uncertaine whereof to bewaile it selfe.

RALEIGH, *History of the World*

3. (1) In the following extracts combine the short sentences to form longer ones. In your version try to obtain variety among the sentences—make them loose, periodic, etc., in turn. (2) Compare your version with the original, with regard to perspicuity, vivacity, and rhythm.

(a) Property changed hands. Many were ruined, many were enriched, but the aggregate remained unaltered. No doubt the distress was very general. It always is when credit is inflated by folly. People often wonder at the rapid recovery from monetary disasters. The true explanation is, that which is lost is impersonal; individual, not collective. There may be a serious strain; there is for a time a collapse. But what is substantial is not gone, and will soon recover its efficiency.

ROGERS, *Industrial History*

(b) Scarcely had the Scots expelled their bishops, when they made war on their king. In 1639, they took up arms against Charles. In 1640, they invaded England. In 1641 the king visited Scotland, and agreed to most of their demands. It was too late. The people were hot, and a cry for blood had gone forth. War again broke out. The Scotch united with the English, and Charles was everywhere defeated. As a last chance, he threw himself upon the mercy of his northern subjects. But his offences were of



rank and luxurious growth. It was impossible to forgive them. Indeed, the Scotch turned him to profit.

BUCKLE, *History of Civilization*

4. (1) Criticize the length of the following sentences. Say whether each appears too long, or quite justifiable in length, giving reasons for your opinion. (2) Examine the sentences also with respect to their (a) lucidity, (b) arrangement of parts, (c) appropriateness of style, (d) rhythm. (3) Rewrite each sentence as a series of shorter sentences, securing in your version the various types of loose, periodic, etc. (4) Analyse your version from the latter point of view, and compare with the original in lucidity, arrangement, etc.

(a) These clamours, and the unsuccessfulness of his labours on both sides (for as he gained no ground on the Presbyterians, so he was suspected and hated by the Episcopal party), made that good man resolve to retire from all public employments, and give himself wholly to prayer and meditation, since he could not accomplish his great design of uniting and reforming a divided and degenerated Church, if the King, as he requested, would have accepted of his resignation, which, a year after this, he was prevailed upon to do; so that Burnet, upon his submission, being restored to the archbishopric of Glasgow, Leighton retired to a private house in Sussex, where he lived ten years in a most heavenly manner.

BURNET, *History of my Own Time*

(b) Since thereby indeed a charity and humanity so unparalleled (far transcending theirs who have been celebrated for devoting their lives out of love to their country or kindness to their friends), a meekness so incomparable, a resolution so invincible, a patience so heroic, were manifested for the instruction and direction of men; since never were the vices and the vanities of the world (so prejudicial to the welfare of mankind) so remarkably discountenanced; since never any suffering could pretend to so worthy and beneficial effects, the expiation of the world's sins and reconciliation of mankind to God, the which no other performance, no other sacrifice, did ever aim to procure; since, in fine, no virtue had ever so glorious rewards as sovereign dignity to him that exercised it, and eternal happiness to those that imitate it; since, I say, there be such excellent uses and fruits of the cross borne by our Saviour; we can have no reason to be offended at it or ashamed of it; but with all reason heartily should approve and humbly display therein.

(c) Des

BARROW, *Sermons*

the great diff<sup>y</sup> whether he was impelled by his consciousness that the King's Be merry, but-  
 to many parts of his private character, imposed insur-

mountable obstacles to his ever attaining the royal favour; or whether, having already offended in his political capacity, beyond the hope of pardon, he relied solely on his own talents, aided by Party, to force his way into the Cabinet, and to maintain himself in that situation;—whichever of these motives principally actuated him, it is indisputable that in all his allusions to the King, although he might affect to shelter himself under the forms of parliamentary language, yet Fox always chose to consider him as animated by passions and sentiments unbecoming his station, as well as incompatible with the benignity which constitutes the most enviable attribute of Royalty.

WRAXALL, *Memoirs*

(d) Among many other worthy and sundry histories and notable acts of such as of late days have been turmoiled, murdered, and martyred for the gospel of Christ in Queen Mary's reign, the tragical story and life of Dr. Ridley I thought good to commend to chronicle, and leave to perpetual memory; beseeching thee, gentle reader, with care and study well to peruse, diligently to consider, and deeply to print the same in thy breast, seeing him to be a man beautified with such excellent qualities, so ghostly inspired and godly learned, and now written doubtless in the book of life with the blessed saints of the Almighty, crowned and throned amongst the glorious company of martyrs.

FOX, *Bishop Ridley*

5. (1) Rewrite the following extracts, using a more normal type of sentence. (2) Why should each author choose the type of sentence he adopts? Justify this use as far as you can. (3) Compare the passages with respect to their (a) lucidity, (b) brevity, (c) rhythm.

(a) The Budget was abandoned, and the income-tax was raised from 4d. to 6d. The tax lasted a year only, for the surplus was  $3\frac{1}{2}$  millions. In the next year it was  $4\frac{1}{2}$  millions. The sugar duties were reduced. The income-tax was reduced to 3d., and Mr. Gladstone proposed that it should be at last entirely extinguished. He had this reason for his action. He knew there would be a great surplus. It was in the end six millions. But he had a further reason. Had he avowed it, it would have taken away that appearance of a bribe, which the suggestion seemed to hold out.

ROGERS, *Lectures on Economic History*

(b) For men cannot be useful but by worthinesses in the several instances; a fool cannot be relied upon for counsel, nor a vicious person for the advantages of virtue, nor a beggar for relief, nor a stranger for conduct, nor a tattler to keep a secret, nor a pitiless person trusted with my complaint, nor a covetous man with my child's fortune, nor a false person without a witness, nor a suspicious person with a private design, nor him that I fear with the treasures of my love; but he that is wise and virtuous, rich and at hand,

Laurel and myrtle, and what higher grew  
 Of firm and fragrant leaf; on either side  
 Acanthus and each od'rous bushy shrub  
 Fenced up the verdant wall, each beauteous flow'r—  
 Iris all hues, roses, and jessamine—  
 Reared high their flourished heads between, and wrought  
 Mosaic; under foot the violet,  
 Crocus, and hyacinth, with rich inlay  
 Broidered the ground, more coloured than with stone  
 Of costliest emblem. Other creatures here—  
 Beast, bird, insect, or worm—durst enter none :  
 Such was their awe of Man.

MILTON, *Paradise Lost*

(b) I hear, and I rejoice to hear, that the great lady, the other object of the triumph, has borne that day (one is interested that beings made for suffering should suffer well), and that she bears all the succeeding days,—that she bears the imprisonment of her husband, and her own captivity, and the exile of her friends, and the insulting adulation of addresses, and the whole weight of her accumulated wrongs,—with a serene patience, in a manner suited to her rank and race, and becoming the offspring of a sovereign distinguished for her piety and her courage; that, like her, she has lofty sentiments; that she feels with the dignity of a Roman matron; that in the last extremity she will save herself from the last disgrace; and that if she must fall, she will fall by no ignoble hand.

BURKE, *Reflections on the French Revolution*

10. (1) Examine the sentences of the following passages, with respect to (a) their length, (b) their arrangement of parts. (2) Point out how the sentences in each extract are suited to the author's style and subject.

(a) Asleep, asleep in the grave, lies the bold, the generous, the reckless, the tender-hearted creature whom I have made to pass through those adventures which have just been brought to an end. It is years since I heard the laughter ringing, or saw the bright blue eyes. When I knew him, both were young. I become young as I think of him. And this morning he was alive again in this room, ready to laugh, to fight, to weep. As I write, do you know, it is the grey of evening; the house is quiet; everybody is out; the room is getting a little dark; and I look rather wistfully up from the paper with perhaps ever so little fancy that HE MAY COME IN.—No? No movement. No grey shade, growing more palpable, out of which at last look the well-known eyes. No; the printer came and took him away with the last page of the proofs. And with the printer's boy did the whole *cortège* of ghosts flit away, invisible? Ha! sta! what is

this? Angels and ministers of grace! The door opens, and a dark form—enters, bearing a black—a black suit of clothes. It is John. He says it is time to dress for dinner.

THACKERAY, *De Finibus*

(h) M. de Malseigne's sword breaks; he snatches Commandant Denoue's; the sentry is wounded. M. de Malseigne, whom one is loath to kill, does force egress,—followed by Château-Vieux all in disarray; a spectacle to Nanci. M. de Malseigne walks at a sharp pace, yet never runs; wheeling from time to time, with menaces and movements of fence; and so reaches Denoue's house, unhurt; which house Château-Vieux, in an agitated manner, invests,—hindered as yet from entering, by a crowd of officers formed on the staircase. M. de Malseigne retreats by back ways to the Townhall, flustered though undaunted; amid an escort of National Guards.

CARLYLE, *French Revolution*

11. (1) Expand the following simple sentences into sentences of other types, by adding what appear to you relevant facts. (2) Name the type of each sentence after you have written it.

(a) Three thousand miles of ocean lie between you and them.

(b) The people in his government are all lawyers.

(c) None of our great poets can be called popular in the exact sense of the word.

(d) Wordsworth's mind had not that reach and elemental movement of Milton's.

(e) The surcoat bore, in several places, the arms of the owner, though much defaced.

(f) The art of roasting, or rather boiling, was discovered in the following manner.

(g) Byron meditated too much on himself to be enamoured of anything else.

(h) Shakespeare's treatment is the gracious equality of Nature herself.

(i) We would first speak of the Puritans.

(j) All infractions of love and equity in our social relations are speedily punished.

(k) We cannot part with our friends.

(l) Fear is an instructor of great sagacity.

## CHAPTER III

### THE PARAGRAPH

THE structure of the paragraph is governed by the principles that apply to the sentence. The paragraph, indeed, is merely the sentence 'writ large.' Corresponding to the principal clause of the sentence, there is (generally) the principal or topic sentence of the paragraph. The other sentences perform functions similar to those of subordinate clauses.

(i) **Unity**—The paragraph should have a specific meaning or sense of its own: it should confine itself to a single aspect or head of the main theme. The subject of the paragraph may or may not be explicitly stated, but the various sentences are expansions or modifications of the topic (whether stated or implied), in much the same way as subordinate clauses in a sentence limit or amplify the principal clause. The Law of Unity forbids (a) the inclusion within the paragraph of ideas that are not relevant to the topic, or that cause a break in the development of the writer's thought; (b) the use of two or more short paragraphs dealing with the same topic: these should be linked together in a single paragraph.

(a) When you are entered the house the first thing you encounter is a looking-glass. No question but a true emblem of politic hospitality; for though it reflects yourself in your own figure, 'tis yet no longer than while you are there before it. When you are gone once, it flatters the next comer, without the least remembrance that you ere were there.

The next are the vessels of the house marshalled about the room like watchmen. All as neat as you were in a citizen's wife's cabinet: for unless it be themselves, they let none of God's creatures lose anything of their native beauty.

Their houses, especially in their cities, are the best eye beauties of their country. For cost and sight they far exceed our English, but they want their magnificence. Their lining is yet more rich than their outside; not in hangings, but in pictures, which even the poorest are there furnisht with. Not a cobbler but has his toys for ornament. Were the knacks of all their houses set together, there would not be such another Bartholomew Fair in Europe.

FELLTHAM, *Two Countries*

The above descriptive extract contains three paragraphs. In paragraph 1 the topic sentence comes first: it mentions the subject of the paragraph, namely, the looking-glass. The other sentences simply extend this subject. Paragraphs 2 and 3 are constructed on the same simple plan. The first sentence of paragraph 2 mentions the vessels of the interior, the first sentence of paragraph 3 mentions the beautiful exterior, of the houses. The remainder of each paragraph is used as an expansion of the main or topic sentence.

It can easily be seen that each paragraph is a simple unity, centring on one topic.

(b) Holding up his hands in one last prayer to have his fate reversed, he saw an alteration in the Phantom's hood and dress. It shrank, collapsed, and dwindled down into a bedpost.

Yes, and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own, to make amends in!

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard.

Running to the window, he opened it, and put out his head. No fog, no mist, no night; clear, bright, stirring, golden day.

'What's to-day?' cried Scrooge, calling downward to a boy in Sunday clothes, who perhaps had loitered in to look about him.

'Eh?'

'What's to-day, my fine fellow?'

'To-day! Why, Christmas-day.'

'It's Christmas-day! I haven't missed it. Hallo, my fine fellow!'

'Hallo!'

'Do you know the poulterer's, in the next street but one, at the corner?'

'I should hope I did.'

(An intelligent boy! A remarkable boy!)—'Do you know whether they've sold the prize turkey that was hanging up there? Not the little prize turkey—the big one?'

'What, the one as big as me?'

'What a delightful boy! It's a pleasure to talk to him. Yes, my buck!'

'It's hanging there now.'

'Is it! Go and buy it.'

DICKENS, *Christmas Carol*

Here we have a different type of paragraph. The passage is narrative, not, as in our last example, descriptive; and is composed of very short paragraphs, each of which is devoted to recording either a simple action or a small group of closely connected actions, or a brief speech. The paragraph unity is quite obvious, being almost simplicity itself.

(c) The firmness of Zenobia was supported by the hope that in a very short time famine would compel the Roman army to repossess the desert, and by the reasonable expectation that the kings of the East, and particularly the Persian monarch, would arm in the defence of their most natural ally. But fortune, and the perseverance of Aurelian, overcame every obstacle. The death of Sapor, which happened about this time, distracted the councils of Persia, and the inconsiderable succours that attempted to relieve Palmyra were easily intercepted either by the arms or the liberality of the emperor. From every part of Syria a regular succession of convoys safely arrived in the camp, which was increased by the return of Probus with his victorious troops from the conquest of Egypt. It was then that Zenobia resolved to fly. She mounted the fleetest of her dromedaries, and had already reached the banks of the Euphrates, about sixty miles from Palmyra, when she was overtaken by the pursuit of Aurelian's light horse, seized, and brought back a captive to the feet of the emperor. Her capital soon afterwards surrendered, and was treated with unexpected lenity. The arms, horses, and camels, with an immense treasure of gold, silver, silk, and precious stones, were all delivered to the conqueror,

who, leaving only a garrison of six hundred archers, returned to Emesa, and employed some time in the distribution of rewards and punishments at the end of so memorable a war, which restored to the obedience of Rome those provinces that had renounced their allegiance since the captivity of Valerian.

GIBBON, *Decline and Fall*

It is clear we now have a more elaborate type of paragraph. Our extract is again a narrative, and again, as in extract (b), we have underlying the paragraph a unity comprising some period of time. In (b), Dickens, who is giving in a detailed and humorous way the narrative of an old miser, can afford to devote a whole paragraph to each trivial action; Gibbon, on the other hand, is drawing with wide sweeps the picture of a great empire's decline. He dare not, therefore, enclose each action in a small paragraph: to obtain the proper perspective to his narrative, he must seek to mass his actions into large groups, each group comprising a single well-marked period of time. Perhaps in each group we may have a series of equally important actions; each action, nevertheless, goes naturally to form a larger and more comprehensive unit.

The period covered in our example (c) is that which begins with the decline of Zenobia's resolution, and ends with the fall of Palmyra; in other words, it is occupied with the wane of Zenobia's greatness. A series of well-marked events is included, viz. (1) the wavering of Zenobia's hardihood; (2) her despair and flight; (3) her capture; (4) the capture of Palmyra. Thus the unity is kept quite complete.

**Length of Paragraphs**—From the last examples it can be seen that there is no fixed rule to guide us to a definite idea concerning the length of a paragraph. Yet the great variation in length is governed by several general principles.

The length of a paragraph depends on:

(1) **THE SUBJECT**—In simple narrative or description each paragraph should be short and should either mark an advance in the narrative or give a description of a simple object. For instance, if one is carefully describing the objects in a room a short paragraph can



be given to each object; if one is describing in general terms, say, the Bay of Naples, all the landscape can be included in one long paragraph. The more complex or ambitious the subject is, the longer the paragraphs should be. In this way the facts assume their proper proportion and perspective. For instance, if Gibbon wrote in short, snipped paragraphs his narrative would become jerky and distracting to the reader, from the undue prominence given to the smaller incidents.

(2) **THE STYLE OF THE AUTHOR**—It is a fairly general rule that an elaborate style needs a long paragraph to carry it well. To a certain extent short paragraphs written in an ornate style would appear incongruous. On the other hand, a simple style is suited equally to long and short paragraphs.

(3) **MOTIVE OF THE AUTHOR** — In extract (b) Dickens gets a humorous effect out of his short paragraphs. If they were printed in one long paragraph much of their distinction and point would be lost; for if a single statement is set forth in a separate paragraph it becomes more conspicuous. Some writers secure emphasis by this same device, putting a specially important statement in a paragraph by itself. If such a short and abrupt paragraph succeeds a number of longer ones the effect can be made quite telling. On the other hand, a longer paragraph is sometimes necessary to express dignity, passion, or to impart an ornate rhythm. We occasionally find such a long and rhythmic paragraph at the end of a speech.

**Summary**—The only rule seems to be: Have as much variety in length as possible. Dickens does not always write paragraphs as short as those which appear in extract (b). See page 155, where there is a longer paragraph, though not by any means his longest. Gibbon's paragraphs are always long—usually much longer than the one given. This is perhaps necessary owing to the large subject he handles; but it contributes to the monotony which is sometimes felt in his style.

ii. **Coherence**—The paragraph should move in an orderly and logical manner from part to part. No matter how unexpected the

transition from sentence to sentence may be in the sequence of a great writer's thought, it should be felt to be natural and inevitable. Nothing, on the other hand, is so unsatisfactory as a hiatus in the thought. The student should study the structure of the following paragraph and note the means by which Ruskin gives coherence to the whole.

It is deeply necessary for all men to consider the magnificence of the accomplished purpose, and the depth of the wisdom and love which are manifested in the ordinances of the hills. For observe, in order to bring the world into the form which it now bears, it was not mere *sculpture* that was needed; the mountains could not stand for a day unless they were formed from materials altogether different from those which constitute the lower hills, and the surfaces of the valleys. A harder substance had to be prepared for every mountain chain; yet not so hard but that it might be capable of crumbling down into earth fit to nourish the Alpine forest and the Alpine flower; not so hard but that, in the midst of the utmost majesty of its enthroned strength, there should be seen on it the seal of death, and the writing of the same sentence that had gone forth against the human frame, 'Dust thou art, and unto dust thou shalt return.' And with this perishable substance the most majestic forms were to be framed that were consistent with the safety of man; and the peak was to be lifted, and the peak rent, as high and as steeply as was possible, in order yet to permit the shepherd to feed his flocks upon the slope, and the cottage to nestle beneath its shadow.

RUSKIN, *Modern Painters*

The topic of this paragraph—the wisdom and love manifested in the construction of the hills—is announced in the first sentence. The second sentence declares that no haphazard agglomeration would make real mountains; the third, that a hard yet crumbling material is necessary; the fourth, that even with this perishable material all kinds of shapes are obtained. Thus we obtain a logical grouping and sequence of ideas, all bearing on the one predominant idea which is mentioned at the beginning. This coherence of thought should be present more particularly in all expository paragraphs such as our example. The coherence that should exist between the sentences of a paragraph can be noticed while we

follow the meaning, or, more simply, by our observing the conjunctions, where such links appear. In our example, for instance, the second sentence gives a reason for a statement made in the first sentence, so it begins with *for*; the fourth gives an additional reason, so it has *and* as a conjunction. In ordinary prose there are, as a rule, no conjunctions at the beginning of sentences, for if this usage became customary the sentences would lose their own definite unity.

NOTE—Conjunctions can be classified according to their functions. Those which add a statement somewhat similar to the preceding one are called *cumulative*, e.g. *and, also, further, moreover*; those which contradict a former statement or arrest the attention are sometimes called *adversative*, e.g. *but, nevertheless, yet*; the name *illative*, is applied to words which indicate effect, e.g. *so, therefore, accordingly*.

Words that allude to the ideas expressed in other sentences of the paragraph are also the means of binding the paragraph into a compact unity. For example, in the concluding sentence of the last extract we read, '*this perishable substance.*' The demonstrative pronoun points to the substance mentioned in the previous sentence. Another method of allusiveness is seen at the beginning of the third sentence. '*A harder substance*' is mentioned, where the comparison is implied between the materials of the lower hills referred to in the second sentence and the substance mentioned in the third. Often the connexion is made by using pronouns that refer to what has been discussed before; e.g. in the third paragraph of extract (a) we have *they* and *their* referring to the noun *houses* in the first sentence of the paragraph.

iii. Development of Topic—Under Coherence we dealt with the form rather than with the substance of the paragraph. We have now to note how the topic is developed in the subsidiary sentences. An analysis of any piece of classical writing will reveal how widely varied this development may be. If the paragraph from Ruskin quoted on p. 89 be looked at, it will be seen that the topic sentence (which comes first) is followed by a sentence in which *negation* is

employed—'it was *not* mere sculpture that was needed.' In the third sentence *contrast* is introduced—'a harder substance'—to be immediately followed by *correction*—'yet not so hard.' The last sentence gathers up in the word 'perishable' the ideas in sentences 2 and 3, and concludes with a *concrete* expansion of the abstract topic sentence.

Among other methods of developing the topic of the paragraph, the student will find Figures of Speech, Allusion, and Incident largely employed.

iv. Variety—(i) *In Sentences*. Good writers are careful to vary the type of sentence in the paragraph. It is, on the other hand, the fault of young writers to write sentences of the same structure: hence the monotony of their style. Nevertheless, a succession of sentences with the same subject may often be used with effect (see Chap. II, Exercise 10 (b)). In the same way, while it is the practice of good writers to vary the length of their sentences, a succession of short sentences (a device to which the name *Isolated Style* has been given) may be tellingly employed (see extract from Lamb, p. 68). A concluding short sentence following on a period gives the effect of climax to a paragraph.

(ii) *Of Idea*. A paragraph may be given the interest of an essay by *judicious variation of the subsidiary ideas*. As we have seen, the function of these secondary ideas is to expand, illustrate, and emphasize the topic sentence. The greater the variety, so long as relevance is maintained, the greater will be the literary value and interest of the paragraph.

#### VERSE PARAGRAPH

The stanza in verse corresponds roughly to the paragraph in prose. As stanzas are of fixed and uniform length and type, the question of paragraphing does not arise in the case of poetic compositions in stanza form. But in the case of poetry written in couplets and blank verse the question becomes relevant: in place of stanzas we find verse paragraphs employed. We give two illustrative examples.

- (a) So, on the bloody sand, Sohrab lay dead.  
 And the great Rustum drew his horseman's cloak  
 Down o'er his face, and sate by his dead son.  
 As those black granite pillars, once high-rear'd  
 By Jemshid in Persepolis, to bear  
 His house, now, mid their broken flights of steps  
 Lie prone, enormous, down the mountain side—  
 So in the sand lay Rustum by his son.

And night came down over the solemn waste,  
 And the two gazing hosts, and that sole pair,  
 And darken'd all ; and a cold fog, with night,  
 Crept from the Oxus. Soon a hum arose,  
 As of a great assembly loosed, and fires  
 Began to twinkle through the fog ; for now  
 Both armies moved to camp, and took their meal ;  
 The Persians took it on the open sands  
 Southward ; the Tartars by the river marge ;  
 And Rustum and his son were left alone.

ARNOLD, *Sohrab and Rustum*

We have here two consecutive paragraphs of a blank-verse narrative poem. It will be seen that in construction they do not differ very much from ordinary prose paragraphs. A *digression* occurs in paragraph 1, where the poet expands a simile and for a time deviates from his theme. This is the Epic or Homeric Simile (see page 109) ; it spoils the strict unity of the paragraph, but improves the poem. The use of conjunctions at the beginning of the paragraphs should be noted as a characteristic licence in poetry.

- (b) Pleasures are ever in our hands or eyes ;  
 And when in act they cease, in prospect rise :  
 Present to grasp, and future still to find,  
 The whole employ of body and of mind.  
 All spread their charms, but charm not all alike ;  
 On different senses different objects strike ;  
 Hence different Passions more or less inflame,  
 As strong or weak, the organs of the frame ;  
 And hence one Master Passion in the breast,  
 Like Aaron's serpent, swallows up the rest.

As Man, perhaps, the moment of his breath,  
 Receives the lurking principle of death ;  
 The young disease, that must subdue at length,  
 Grows with his growth, and strengthens with his strength :  
 So, cast and mingled with his very frame,  
 The Mind's disease, its Ruling Passion came ;  
 Each vital humour which should feed the whole  
 Soon flows to this, in body and in soul :  
 Whatever warms the heart, or fills the head,  
 As the mind opens, and its functions spread,  
 Imagination plies her dangerous art,  
 And pours it all upon the peccant part.

POPE, *Essay on Man*

This extract represents a type of poetry different from that immediately preceding. It is a specimen of didactic poetry, and the paragraphs are not much different from those which we should expect in prose. The first treats of the Ruling Passion, with the topic sentence coming last ; the second deals with the innate character of this passion, and the topic sentence is found about midway in the paragraph.

In these last two extracts it can be seen that in blank verse and in couplet poetry the paragraphs may and often do conform to the ordinary rules governing the prose paragraph. Yet, especially among the older writers, the unity is much looser. In *Paradise Lost*, for example, Milton sometimes develops his narrative by means of one long paragraph running into hundreds of lines, and only commences a new paragraph when one of his characters begins a speech. In later times Tennyson often made the close of his blank-verse paragraph work up to a climax, and then finish with a euphonious cadence.

#### EXERCISES

1. Analyse the following paragraphs from the point of view of (1) unity ; (2) coherence ; (3) development ; (4) type of sentences and diction.

(a) Leicester, who glittered like a golden image with jewels and cloth of gold, rode on her Majesty's right hand, as well in quality of her host,

as of her Master of the Horse. The black steed which he mounted had not a single white hair on his body, and was one of the most renowned chargers in Europe, having been purchased by the Earl at large expense for this royal occasion. As the noble animal chafed at the slow pace of the procession, and, arching his stately neck, champed on the silver bits which restrained him, the foam flew from his mouth, and specked his well-formed limbs as if with spots of snow. The rider well became the high place which he held, and the proud steed which he bestrode; for no man in England, or perhaps in Europe, was more perfect than Dudley in horsemanship, and all other exercises belonging to his quality. He was bare-headed, as were all the courtiers in the train; and the red torchlight shone upon his long curled tresses of dark hair, and on his noble features, to the beauty of which even the severest criticism could only object the lordly fault, as it may be termed, of a forehead somewhat too high. On that proud evening, those features wore all the grateful solicitude of a subject, to show himself sensible of the high honour which the Queen was conferring on him, and all the pride and satisfaction which became so glorious a moment.

SCOTT, *Kenilworth*

(b) If the reader has ever witnessed a wife, a daughter, or sister in a fainting fit, he may chance to have observed that the most affecting moment in such a spectacle is that in which a sigh and a stirring announce the recommencement of suspended life. Or if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near the course through which it passed, has felt powerfully, in the desertion and silence of the streets, and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man—if all at once he should hear the deathlike stillness broken up by the sounds of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured, and made apprehensible by reaction.

DE QUINCEY, *Essays*

- (c) Once more, hoar mount! with thy sky-pointing peak,  
 Oft from whose feet the avalanche, unheard,  
 Shoots downward, glittering through the pure serene,  
 Into the depth of clouds that veil thy breast—  
 Thou too, again, stupendous mountain, thou  
 That, as I raise my head, a while bowed low  
 In adoration, upward from thy base,

Slow travelling, with dim eyes suffused with tears,  
 Solemnly seemest, like a vapoury cloud,  
 To rise before me—rise, O, ever rise ;  
 Rise like a cloud of incense from the earth.  
 Thou kingly spirit throned among the hills,  
 Thou dread ambassador from earth to heaven,  
 Great hierarch, tell thou the silent sky,  
 And tell the stars, and tell yon rising sun,  
 Earth, with her thousand voices, praises God !

COLERIDGE, *Mont Blanc*

(d) Because friendship is that by which the world is most blessed and receives most good, it ought to be chosen amongst the worthiest persons, that is, amongst those that can do greatest benefit to each other. And though in equal worthiness I may choose by my eye, or ear, that is, into the consideration of the essential, I may take in also the accidental and extrinsic worthinesses ; yet I ought to give every one their just value : when the internal beauties are equal, these shall help to weigh down the scale, and I will love a worthy friend that can delight me as well as profit thme, rather an him who cannot delight me at all, and profit me no more : but yet I will not weigh the gayest flowers, or the wings of butterflies, against wheat ; but when I am to choose wheat, I may take that which looks the brightest. I had rather see thyme and roses, marjoram and July flowers, that are fair and sweet and medicinal, than the prettiest tulips that are good for nothing : and my sheep and kine are better servants than race-horses and greyhounds. And I shall rather furnish my study with Plutarch and Cicero, with Livy and Polybius, than with Cassandra and Ibrahim Bassa ; and if I do give an hour to these for divertisement or pleasure, yet I will dwell with them that can instruct me, and make me wise and eloquent, severe and useful to myself and others.

JEREMY TAYLOR, *On Friendship*

(e) In looking at Nature, it is most necessary to keep the foregoing considerations always in mind—never to forget that every single organic being around us may be said to be striving to the utmost to increase in numbers ; that each lives by a struggle at some period of its life ; that heavy destruction inevitably falls either on the young or old, during each generation or at recurrent intervals. Lighten any check, mitigate the destruction ever so little, and the number of the species will almost instantaneously increase to any amount. The face of Nature may be compared to a yielding surface, with ten thousand sharp wedges packed close together and driven inwards by incessant blows, sometimes one wedge being struck, and then another with greater force.

DARWIN, *Origin of Species*



as of her Master of the Horse. The black steed which he mounted had not a single white hair on his body, and was one of the most renowned chargers in Europe, having been purchased by the Earl at large expense for this royal occasion. As the noble animal chafed at the slow pace of the procession, and, arching his stately neck, champed on the silver bits which restrained him, the foam flew from his mouth, and specked his well-formed limbs as if with spots of snow. The rider well became the high place which he held, and the proud steed which he bestrode; for no man in England, or perhaps in Europe, was more perfect than Dudley in horsemanship, and all other exercises belonging to his quality. He was bare-headed, as were all the courtiers in the train; and the red torchlight shone upon his long curled tresses of dark hair, and on his noble features, to the beauty of which even the severest criticism could only object the lordly fault, as it may be termed, of a forehead somewhat too high. On that proud evening, those features wore all the grateful solicitude of a subject, to show himself sensible of the high honour which the Queen was conferring on him, and all the pride and satisfaction which became so glorious a moment.

SCOTT, *Kenilworth*

(b) If the reader has ever witnessed a wife, a daughter, or sister in a fainting fit, he may chance to have observed that the most affecting moment in such a spectacle is that in which a sigh and a stirring announce the recommencement of suspended life. Or if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near the course through which it passed, has felt powerfully, in the desertion and silence of the streets, and in the stagnation of ordinary business, the deep interest which at that moment was possessing the heart of man—if all at once he should hear the deathlike stillness broken up by the sounds of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured, and made apprehensible by reaction.

DE QUINCEY, *Essays*

- (c) Once more, hoar mount! with thy sky-pointing peak,  
 Oft from whose feet the avalanche, unheard,  
 Shoots downward, glittering through the pure serene,  
 Into the depth of clouds that veil thy breast—  
 Thou too, again, stupendous mountain, thou  
 That, as I raise my head, a while bowed low  
 In adoration, upward from thy base,

Slow travelling, with dim eyes suffused with tears,  
 Solemnly seemest, like a vapoury cloud,  
 To rise before me—rise, O, ever rise;  
 Rise like a cloud of incense from the earth.  
 Thou kingly spirit throned among the hills,  
 Thou dread ambassador from earth to heaven,  
 Great hierarch, tell thou the silent sky,  
 And tell the stars, and tell yon rising sun,  
 Earth, with her thousand voices, praises God !

COLERIDGE, *Mont Blanc*

(d) Because friendship is that by which the world is most blessed and receives most good, it ought to be chosen amongst the worthiest persons, that is, amongst those that can do greatest benefit to each other. And though in equal worthiness I may choose by my eye, or ear, that is, into the consideration of the essential, I may take in also the accidental and extrinsic worthinesses ; yet I ought to give every one their just value : when the internal beauties are equal, these shall help to weigh down the scale, and I will love a worthy friend that can delight me as well as profit thme, rather an him who cannot delight me at all, and profit me no more : but yet I will not weigh the gayest flowers, or the wings of butterflies, against wheat ; but when I am to choose wheat, I may take that which looks the brightest. I had rather see thyme and roses, marjoram and July flowers, that are fair and sweet and medicinal, than the prettiest tulips that are good for nothing : and my sheep and kine are better servants than race-horses and greyhounds. And I shall rather furnish my study with Plutarch and Cicero, with Livy and Polybius, than with Cassandra and Ibrahim Bassa ; and if I do give an hour to these for divertisement or pleasure, yet I will dwell with them that can instruct me, and make me wise and eloquent, severe and useful to myself and others.

JEREMY TAYLOR, *On Friendship*

(e) In looking at Nature, it is most necessary to keep the foregoing considerations always in mind—never to forget that every single organic being around us may be said to be striving to the utmost to increase in numbers ; that each lives by a struggle at some period of its life ; that heavy destruction inevitably falls either on the young or old, during each generation or at recurrent intervals. Lighten any check, mitigate the destruction ever so little, and the number of the species will almost instantaneously increase to any amount. The face of Nature may be compared to a yielding surface, with ten thousand sharp wedges packed close together and driven inwards by incessant blows, sometimes one wedge being struck, and then another with greater force.

DARWIN, *Origin of Species*

2. Discuss the lengths of the paragraphs that are given in the following sequences. Point out any reasons that might have induced the authors to vary the length of the different paragraphs.

(a) The days passed on, the weeks passed on, and the track of the golden autumn wound its bright way visibly through the green summer of the trees. Peaceful, fast-flowing, happy time ! my story glides by you now as swiftly as you once glided by me. Of all the treasures of enjoyment that you poured so freely into my heart, how much is left me that has purpose and value enough to be written on this page? Nothing but the saddest confession that a man can make—the confession of his own folly.

The secret which that confession discloses should be told with little effort, for it has indirectly escaped me already. The poor, weak words, which have failed to describe Miss Fairlie, have succeeded in betraying the sensations she awakened in me. It is so with us all. Our words are giants when they do us an injury, and dwarfs when they do us a service.

I loved her.

Ah ! how well I know all the sadness and all the mockery that is contained in those three words. I can sigh over my mournful confession with the tenderest woman who reads it and pities me. I can laugh at it as bitterly as the hardest man who tosses it from him in contempt. I loved her ! Feel for me, or despise me, I confess it with the same immovable resolution to own the truth.

COLLINS, *Woman in White*

(b) Dost thou love silence deep as that 'before the winds were made'? go not out into the wilderness, descend not into the 'profundities of the earth ; shut not up thy casements ; nor pour wax into the little cells of thy ears, with little-faith'd self-mistrusting Ulysses :—retire with me into a Quakers' Meeting.

For a man to refrain even from good words, and to hold his peace, it is commendable ; but for a multitude, it is great mastery.

What is the stillness of the desert, compared with this place? what the uncommunicating muteness of fishes?—here the goddess reigns and revels. 'Boreas and Cesis, and Argestes loud,' do not with their inter-confounding uproars more augment the brawl—nor the waves of the blown Baltic with their clubbed sounds—than their opposite (Silence her sacred self) is multiplied and rendered more intense by numbers, and by sympathy. She too hath her deeps that call unto deeps. Negation itself hath a positive more or less ; and closed eyes would seem to obscure the great obscurity of midnight.

LAMB, *Quakers' Meeting*

3. (1) Divide the following extracts into paragraphs. (2) Analyse each

of the paragraphs of your own arrangement. (3) Give any reasons which induced you to divide the paragraphs as you did.

(a) Alas, she said, that ever a kitchen page should have that fortune to destroy two such doughty knights; thou weenest thou hast done doughtily; that is not so, for the first knight his horse stumbled, and there he was drowned in the water, and never it was by thy force nor by thy might. And the last knight by mishap thou camest behind him and mishappily thou slewest him. Damsel, said Beaumains, ye may say what ye will, but with whomsoever I have ado withal I trust to God to serve him or he depart, and therefore I reck not what ye say, so that I may win your lady. Fie, fie, fowl kitchen knave, thou shalt see knights that shall abate thy boast. Fair damsel, give me goodly language, and then my care is past, for what knights soever they be I care not, nor I doubt them not. Also, said she, I say it for thine avail, yet mayest thou turn again with thy worship, for and thou follow me thou art but slain, for I see all that ever thou dost is but by misadventure, and not by prowess of thy hands. Well, damsel, ye may say what ye will, but wheresoever ye go I will follow you. So this Beaumains rode with that lady till even-song time, and ever she chid him, and would not rest. And then they came to a black lawn, and there was a black hawthorn, and thereon hung a black banner, and on the other side there hung a black shield, and by it stood a black spear great and long, and a great black horse covered with silk, and a black stone fast by.

MALORY, *Morie d'Arthur*

(b) By this time the sun was about to set, and all of a sudden the sky became as dark as if it had been covered with a thick cloud. I was much astonished at this sudden darkness, but much more when I found it occasioned by a bird of a most extraordinary size, that came flying towards me. I remembered that I had often heard mariners speak of a miraculous bird called the roc, and conceived that the great dome which I so much admired must be her egg. Shortly afterwards, the bird alighted, and sat over the egg. As I perceived her coming, I crept close to the egg, so that I had before me one of the legs of the bird, which was as big as the trunk of a tree. I tied myself strongly to it with my turban, in hopes that the roc, when she took her flight the next morning, would carry me with her out of this desert island. After having passed the night in this condition, the bird flew away as soon as it was daylight, and carried me to such a height, that I could no longer discern the earth; she afterwards descended with so much rapidity that I lost my senses. When I found myself on the ground, I speedily untied the knot, and had scarcely done so, when the roc, having taken up a serpent of monstrous length in her bill, flew away. The

spot where she left me was a very deep valley encompassed on all sides by mountains, that seemed to reach above the clouds, and so steep that there was no possibility of climbing them. As I walked through this valley, I perceived it was strewn with diamonds, some of which were of a surprising size. I took pleasure in looking upon them; but shortly saw at a distance such objects as greatly diminished my satisfaction, and which I could not view without terror, namely, a great number of serpents, so monstrous, that the least of them would have swallowed an elephant with ease. They retired in the daytime to their dens, where they hid themselves from the roc, their enemy, and came out only in the night. *Arabian Nights*

(c) First of November, Fifty-five !

This morning the parson takes a drive.  
 Now, small boys, get out of the way !  
 Here comes the wonderful one-hoss shay,  
 Drawn by a rat-tailed, ewe-necked bay.  
 'Huddup !' said the parson.—Off went they.  
 The parson was working his Sunday's text,—  
 Had got to *fifthly*, and stopped perplexed  
 At what the—Moses—was coming next.  
 All at once the horse stood still,  
 Close by the meet'n'-house on the hill.  
 —First a shiver, and then a thrill,  
 Then something decidedly like a spill,—  
 And the parson was sitting upon a rock,  
 At half-past nine by the meet'n'-house clock,—  
 Just the hour of the earthquake shock !  
 —What do you think the parson found,  
 When he got up and stared around ?  
 The poor old chaise in a heap or mound,  
 As if it had been to the mill and ground !  
 You see, of course, if you're not a dunce,  
 How it went to pieces all at once—  
 All at once, and nothing first—  
 Just as bubbles do when they burst.

HOLMES, *Deacon's Masterpiece*

4. Write paragraphs on the following topics :

A street accident ; the unfolding of a rose ; the passing of the lamp-lighter ; 'He is a good man who can receive a gift well' ; how to celebrate (individually) Shakespeare's birthday ; a typical English mansion.

5. (1) Criticize the unity of the following paragraph. (2) Point out any

topic sentences. (3) Suggest the place where the paragraph should be divided.

Again, in the play of *Bertram*, when he addressed his son with 'God bless the child,' his pathos, which was beyond the reach of art, was practised and rehearsed again and again at the bedside of his own sleeping child. But on the whole it was in the exposition of the fiercer elements in human nature that Kean excelled. His *Shylock*, as all the world knows, was a masterpiece. In *Richard III* and *Sir Giles Overreach* he surpassed himself, and terrified even his fellow-actors. Certain scenes in his *Macbeth* petrified the whole audience, seeing for the first time a living portrayal of abject, terror-struck fear and remorse. The gentler, domestic, almost poetic side of Macbeth's nature Kean does not seem to have brought out at all, and his delivery of the pitiably sad and moving lines at the end of the play left his audience cold, neither exciting their censure nor compassion.

C. F. ARMSTRONG, *Great Actors*

6. (1) Examine the sentences of the following paragraphs, paying attention to (a) their length, (b) their arrangement of parts. (2) What is the *purpose* of the author in each case, and how does he effect it by means of the arrangement of his sentences? (3) Point out the topic sentences of each paragraph. (4) Show how the author develops his theme. (5) Show how he ensures (a) unity, (b) coherence in the paragraph.

(a) Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the City of London, even including—which is a bold word—the corporation, aldermen, and livery. Let it also be borne in mind, that Scrooge had not bestowed one thought on Marley since his last mention of his seven-years' dead partner that afternoon. And then, let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change—not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow, as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot-air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid

colour, made it horrible; but its horror seemed to be in spite of the face, and beyond its control, rather than a part of its own expression.

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

DICKENS, *Christmas Carol*

(b) I profess, sir, in my career hitherto, to have kept steadily in view the prosperity and honour of the whole country, and the preservation of our Federal Union. It is to that Union we owe our safety at home, and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtues in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influences, these great interests immediately awoke, as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and its blessings; and, although our territory has stretched out wider and wider, and our population spread further and further, they have not outrun its protection or its benefits. It has been to us all a copious fountain of national, social, and personal happiness.

WEBSTER, *Speeches*

7. (1) Criticize the unity of the following paragraph, pointing out any digressions or irrelevancies. (2) Point out, if possible, any topic sentence. (3) Rearrange the material into more compact and coherent groups, and rewrite in proper paragraphs. (4) Analyse each of your own paragraphs.

From the glens and corries of the Highland hills it is a far cry to the German Schwarzwald, but the lover of the grand in nature will find here much to remind him of the land of the stag and of the black eagle. In marked contrast, however, to our hills, the mountains of the Schwarzwald are clothed in trees to their summits, and almost the only open country is met with where a recent felling of trees has taken place. It was at an elevation of over 2700 feet above sea level that the writer, accompanied by a friend, spent a week during the present spring. To reach our base a rapid ascent had to be made from the valley beneath us considerably less than 1000 feet above sea level, but a rise of 2000 feet in five miles was negotiated in half an hour in a car of by no means high power, and we received an extremely kind welcome from our host. The Hornisgrinde is the highest hill of the northern Black Forest. Rising to a height of just under 4000 feet, it dominates the valley of the Rhine, and from its summit plateaus a truly magnificent view is obtained. We left our base in excellent weather. Spring had reached even this level, and as we

made our way through the magnificent woods of spruce and silver fir, signs of bird life were numerous. The strong, clear notes of the missel-thrush dominated the no less tuneful but more sedate song of the mavis, and chaffinches were busy uttering their cheery notes. During the walk and on subsequent occasions it was brought home to us how infinitely superior are the trees of the German hills to even our best woodlands. Thousands upon thousands of acres of spruce and silver fir carpet the hillsides. Everywhere the trees are tall and stately, many of them a hundred feet and over in height, and with two to three hundred cubic feet of wood. Of disease or weakness there is scarce a trace, albeit that a few of the silver firs are attacked by a fungus, known as *Æcidium elatinum*, which produces canker and 'witches' brooms,' but is rarely sufficiently harmful to impair the vitality of the tree. From our starting point the Hornisgrinde lay in a southerly direction. The ascent was gradual. Until we had passed the 3000-foot level, silver fir and spruce intermingled, here and there, with a red-barked Scots fir, held back the strong rays of the spring sun. We noted, too, how the seedlings of the silver fir outnumbered those of the spruce. Everywhere young silver firs were springing up beneath their parents, ranging from minute plants barely topping the herbage to well-grown and shapely trees of thirty years and more. The absence of seedlings of the spruce was quite noteworthy, and is to be accounted for by the fact that the latter tree demands a greater intensity of light in order to germinate. It was during this expedition that we passed one of the very few dead silver firs we noted in the Black Forest, and the wood of the tree bore ample traces of the strong bill of the woodpecker where he had been searching for larvæ in the decaying framework. From the 3000-foot level until the summit plateau was reached we noted a gradual diminution in the numbers of the silver fir, until at 3800 feet—the highest altitude at which we saw marketable timber—the trees consisted almost entirely of spruce. Not the least interesting tree in the Black Forest, though one quite worthless from a commercial standpoint, is the mountain pine—*Pinus montana*. Below 3000 feet it is quite unknown, but, with true Alpine pertinacity, maintains its foothold in the flat peat bogs above this level. We were interested in noting that the mountain pine was rarely found growing on a slope, though whether this was originally the case or whether it has been ousted from the better ground by more marketable trees we hesitate to say.

*The Scotsman*



## CHAPTER IV

### FIGURES OF SPEECH

**D**EFINITION—In this chapter we shall state the tests that the student should apply to those forms of expression included under the name of Figures of Speech. Generally speaking, we use this name to describe any deviation from the ordinary employment of words. Thus we have figures of speech (1) when words are used, not in their literal, but in some symbolic sense; (2) when sentences are cast in some form that carries with it a special effect; (3) when either more or less than the normal number of words is employed to express a thought.

1. All the world's a stage.

Here Shakespeare employs the word *stage* as a symbol or picture of the world in order to emphasize the changing and ephemeral nature of life.

2. And shall Trelawney die?

This is not the ordinary interrogative sentence, but an emphatic way of declaring that Trelawney's death will not be permitted.

3. (a) The cups that cheer but not inebriate.  
(b) The child is father of the man.

(a) is a circumlocution for *tea*.

In (b) we have a thought so tersely expressed that we require to paraphrase it to apprehend its full meaning.

**Simile and Metaphor**—The two figures most frequently employed are simile and metaphor. They differ only in form: both are based on some resemblance between things or ideas that are in other respects dissimilar.

## SIMILE:

The imperial ensign. . . .

Shone *like a meteor* streaming to the wind.

MILTON, *Paradise Lost*

## METAPHOR:

The *meteor* flag of England

Shall yet terrific burn.

CAMPBELL, *Ye Mariners of England*

In both examples there is a definite object, *flag* or *ensign*, compared with a meteor. The simile states the resemblance by means of the word *like* (or *as*); in the metaphor the two objects are for the moment identified.

The metaphor may consist (i) not only in the complete identification of one thing with another as above, but (ii) in the transference of the quality of one thing to another and dissimilar thing.

Nor ever ship left Albion's coast

With *warmer* wishes sent.

COWPER, *The Castaway*

Literally, *warmer* applies only to physical sensation. Here it is used to describe a mental state. Similarly we have *soft* voices, *flowery* tale, *towering* passion, *immortal* verse, etc., etc.

This type of metaphor is very common, so common, indeed, that in many cases the adjective has lost its original figurative force: the figure, that is, has become stereotyped, e.g.—a *heavy* penalty, a *stiff* climb, *tall* talk, an *easy* conscience, *steady* work, etc., etc.

## SIMILE IN COMPARISON:

How sharper than a serpent's tooth it is

To have a thankless child.

*King Lear*

In this example a thankless child is likened to a serpent's tooth. The simile, however, expresses not only comparison, but degree of comparison.

**Literary Uses of Simile and Metaphor**—The main effects of simile and metaphor may be summarized as follows:

- (i) They illuminate ideas by setting them in a new light.

Thy soul was like a star and dwelt apart ;  
 Thou hadst a voice whose sound was like the sea.

WORDSWORTH, *Sonnet*

Note how the picture of the star brings out the clarity, nobility, aloofness, etc., of Milton's character, and how the picture of the sea illustrates the sweep, sonorousness, etc., of his verse.

It follows that the simile or metaphor will be most effective when  
 (a) it illustrates an abstract or intangible idea, *e.g. soul*, and  
 (b) when it is itself as concrete as possible. Compare, for example, the figures in the following extract :

But the world is habitually unjust in its judgments of such men ; unjust on many grounds, of which this one may be stated as the substance : it decides, like a court of law, by dead statutes ; and not positively but negatively, less on what is done right than on what is or is not done wrong. Not the few inches of deflection from the mathematical orbit, which are so easily measured, but the *ratio* of these to the whole diameter, constitutes the real aberration. This orbit may be a planet's, its diameter the breadth of the solar system ; or it may be a city hippodrome ; nay, the circle of a ginhorse, its diameter a score of feet or paces. But the inches of deflection only are measured : and it is assumed that the diameter of the ginhorse and that of the planet, will yield the same ratio when compared with them ! Here lies the root of many a blind, cruel condemnation of Burnses, Swifts, Rousseaus, which one never listens to with approval. Considered, the ship comes into harbour with shrouds and tackle ; the pilot is blameworthy ; he has not been all-wise enough to know *how* blameworthy, tell us first whether round the Globe, or only to Ramsgate and the

CARLYLE, *Burns*

...ors employed to illustrate an idea : the  
 ...urement ; the second, a ship's voyage.  
 ...more literary and the more effective,  
*i.e.* more of a picture than the first.  
 ...more closely related to ordinary

to  
 are 2  
 on so  
 respects dis

(ii) They give conciseness and point to ideas that in literal form might be necessarily diffuse.

Even bees, the little *almsmen* of spring-bowers,  
Know there is richest juice in poison-flowers.

KEATS, *Isabella*

*Almsmen* conveys in a single epithet the main characteristics of the bee: its flitting from flower to flower, its gathering of the honey, its storing of the alms, and its ceaseless industry.

We must be careful, however, not to read too much into a figure. The resemblance cannot be pressed beyond a certain point: indeed, the effect of a figure lies as much in the dissimilarity of the two things compared as in their resemblance. For example, take the verse paragraph in *Lycidas* beginning

For we were nurst upon the self-same hill.

It is pedantic and absurd to attempt to find a parallel for each of the details of this beautiful picture of Milton's university life. He is merely using the ideal life of the shepherd to illustrate and mirror the simple, happy comradeship of college life. Memory casts a halo of romance over the past.

(iii) They lend emphasis by repeating the idea in another and more striking form.

There's no possibility of being witty without a little ill-nature:  
the malice of a good thing is a *barb* that makes it stick.

SHERIDAN, *The School for Scandal*

The metaphor *barb* in the second clause not only repeats the idea stated in the first clause, but impresses it upon the inward eye by giving it concrete form.

(iv) They afford a pleasing surprise by the unexpected and apposite association of two objects not usually regarded as having anything in common.

It is a beauteous evening, calm and free,  
The holy time is quiet as a nun,  
Breathless with adoration.

WORDSWORTH, *Sonnet*

The idea of a nun, though quite unexpected in this context, satisfies the reader by its appropriateness and suggestiveness.

(v) They give beauty and distinction by embodying the poetry latent in ideas, and hence are more commonly employed in verse than in prose: cf. examples drawn from poetry with those drawn from prose, as given above.

That strain again ! it had a dying fall :  
O, it came o'er my ear like the sweet South,  
That breathes upon a bank of violets,  
Stealing and giving odour.

SHAKESPEARE, *Twelfth Night*

Here the figure suggests not merely fact or picture, but also an exquisitely delicate feeling or atmosphere. This will be found to be due to the underlying harmony between the figure and the thing illustrated.

(vi) Finally, it should be noted that similes and metaphors may be used for humorous or satiric purposes.

- (a) And pulpit, drum ecclesiastic,  
Was beat with fist instead of a stick.

BUTLER, *Hudibras*

- (b) Eternal smiles his emptiness betray,  
As shallow streams run dimpling all the way.

POPE, *Epistle to Dr Arbuthnot*

- (c) That all-softening, overpowering knell,  
The tocsin of the soul—the dinner-bell.

BYRON, *Don Juan*

Requirements of Good Simile and Metaphor—(i) Except in special cases, as (vi) above, similes and metaphors should be apposite and appropriate, *i.e.* they should not only illustrate the idea in a happy and effective manner, but also ennoble and beautify it.

- (a) When as in silks my Julia goes,  
Then, then (methinks) how sweetly flows  
That *liquefaction* of her clothes.

WALLER

*Liquefaction* may illustrate the idea of flowing garments, but being a prosaic technical word it detracts from the beauty of the idea.

Occasionally the figure is so much out of keeping with the idea that bathos results.

(b) The dawn oozed through the heavy clouds like gravy through the crust of a pie.

Needless to say, this type of figure is only found seriously employed by writers lacking in the sense of humour. When used deliberately for humorous purposes it is very effective.

(c) Nor brighter was his eye, nor moister,  
Than a too-long-opened oyster.

BROWNING, *Pied Piper*

(ii) Simile and metaphor should be fresh but not far-fetched. Many examples of these figures, originally striking and effective, have lost their force and become hackneyed through constant use: 'Pleasures are like poppies spread,' 'to husband out life's taper,' 'jealousy, the green-eyed monster,' 'the primrose path of dalliance,' etc.; etc. Ordinary language, indeed, is full of metaphor, though the presence of it is not often discerned; e.g. 'sweet as a rose,' 'bitter as gall,' 'a soft answer,' a stereotyped excuse, 'a firm refusal,' etc., etc.

On the other hand, the attempt to be original may lead to the choice of an image in which the resemblance is strained and fanciful. This type of simile is called a *conceit*, and abounds in Elizabethan and seventeenth-century poetry, e.g. the work of the Metaphysical poets.

(a) Only a sweet and virtuous soul  
Like season'd timber, never gives;  
But though the whole world turn to coal,  
Then chiefly lives. HERBERT, *Virtue*

(b) Woe to her stubborn heart, if once mine come  
Into the self-same room;  
'Twill tear and blow up all within,  
Like a grenado shot into a magazine. COWLEY

It must be remembered that these 'conceits' seemed appropriate to the taste of the period. Besides, words like 'coal' did not suggest the prosaic ideas which they now carry.

At the same time, simile and metaphor may lack effectiveness from not being remote enough from the idea.

Gladstone was like Chatham in not a few respects.

Here the object and the illustration are too closely related in kind. Indeed, we cannot strictly say that a figure is employed: merely a parallel has been drawn. The most effective figures combine wide dissimilarity and fine appropriateness.

There is a budding morrow in midnight.

**Mixed or Broken Metaphor**—When an idea is represented by means of two or more incongruous images we have a mixed or broken metaphor.

The England of the Catholic Hierarchy and the Norman Baron was to *cast its shell* and to become the England . . . which was to *plough* the ocean with its navies and sow its colonies over the globe.

FROUDE, *Short Studies*

England is here represented at one and the same time as casting its shell and ploughing: that is, we have two totally dissimilar ideas as predicates of the same subject, *England*. In inferior writers the confusion is often aggravated. Language, if rigidly criticized, is full of mixed metaphors, but it would be pedantic to rule out all of these. In many cases one of the conjoined figures has lost its original force as a metaphor; in some cases, even both figures have ceased to be understood metaphorically.

A moment's talk sufficed to clear up the perplexity.

Since *perplexity*, according to derivation, means *a folding over and over*, it is absurd, strictly speaking, to speak of clearing it up. But both *perplexity* and to *clear up* have lost their pictorial, concrete value to such an extent that we are not conscious of the incongruity.

**Succession of Metaphors**—A succession of metaphors must be distinguished from a mixed metaphor. In the former the images are sufficiently detached to present a number of distinct pictures;

in the latter, as we have seen, there is an overlaying of images which leaves a blur on the mind's eye.

. . . Out, out, brief candle !  
 Life's but a walking shadow ; a poor player  
 That struts and frets his hour upon the stage,  
 And then is heard no more : it is a tale  
 Told by an idiot. SHAKESPEARE, *Macbeth*

We have here a series of images applied to life, namely, a candle, a walking shadow, a player, and a tale. The images are expressed in a sequence of co-ordinate clauses. In the mixed metaphor we have a complex sentence, the principal clause containing one of the images, and the subordinate clause (or clauses) containing the other (or others). At the same time, a succession of metaphors should be free from any absurd incongruity of images. Many examples of this fault may be found in the so-called Metaphysical poets ; e.g. Crashaw describes Mary Magdalene's eyes as :

Two faithful fountains ;  
 Two walking baths ; two weeping motions ;  
 Portable and compendious oceans.

**Homeric or Epic Simile**—The Homeric or Epic Simile is an elaborated form of simile, so called because it is to Homer primarily that we owe this notable figure of speech. In it the illustration employed is worked out in detail so as to produce a complete picture in itself. The details are added for artistic and emotional effect, and must not be regarded as necessarily corresponding to features existing in the thing illustrated.

The form of the Homeric simile is simple, namely, 'As . . . so . . . ' or 'As when . . . so . . . ' The illustration is also simple, being founded upon some everyday matter or familiar natural phenomenon ; at the same time it is marked by nobility of treatment. As the name *Epic* implies, it is entirely a poetical figure. Many examples of it may be found in the English poets, e.g. Spenser, Milton, Tennyson, Matthew Arnold. Arnold has been most successful in reproducing the Homeric simplicity and nobility ; Spenser, perhaps, least so.



As when some hunter in the spring hath found  
 A breeding eagle sitting on her nest,  
 Upon the craggy isle of a hill lake,  
 And pierc'd her with an arrow as she rose,  
 And follow'd her to find her where she fell  
 Far off ;—anon her mate comes winging back  
 From hunting, and a great way off descries  
 His huddling young left sole ; at that he checks  
 His pinion, and with short uneasy sweeps  
 Circles above his eyry, with loud screams  
 Chiding his mate back to her nest ; but she  
 Lies dying, with the arrow in her side,  
 In some far stony gorge out of his ken,  
 A heap of fluttering feathers ; never more  
 Shall the lake glass her flying over it ;  
 Never the black and dripping precipices  
 Echo her stormy scream as she sails by—  
 As that poor bird flies home, nor knows his loss—  
 So Rustum knew not his own loss, but stood  
 Over his dying son, and knew him not.

ARNOLD, *Sohrab and Rustum*

The main idea underlying this long simile is that Rustum, like the eagle, is unaware of the loss he has sustained. The details are numerous, and poetically of a high standard. While they have no direct bearing on the comparison, they unfold a tragedy in which we see reflected in parable, as it were, the sad human story of the poem.

### EXERCISES

1. Examine the following similes and metaphors. Show how far they lend to the ideas they illustrate (a) clearness ; (b) conciseness ; (c) emphasis ; (d) unexpectedness ; (e) beauty.

- (a) Errors like straws upon the surface flow,  
 He who would search for pearls must dive below. DRYDEN

(b) For an extra hour, the post-office has been engaged in threshing out the pure wheaten correspondence of Glasgow, and winnowing it from the chaff of all baser intermediate towns. DE QUINCEY, *English Mail-Coach*

(c) The preacher then launched into his subject like an eagle dallying with the wind.  
HAZLITT, *Essays*

(d) To husband out life's taper at the close,  
And keep the flame from wasting by repose.  
GOLDSMITH, *Deserted Village*

2. (1) Turn the following similes and metaphors into literal language.

(2) Show how far the literal versions gain or lose in value.

(a) Yet I do fear thy nature ;  
It is too full o' the milk of human kindness  
To catch the nearest way. SHAKESPEARE, *Macbeth*

(b) I venture to say, it did so happen that persons had a single office divided between them who had never spoken to each other in their lives till they found themselves, they knew not how, pigging together, heads and points, in the same truckle-bed.  
BURKE

(c) And, as a bird each fond endearment tries  
To tempt its new-fledged offspring to the skies,  
He tried each art, reproved each dull delay,  
Allured to brighter worlds, and led the way.  
GOLDSMITH, *Deserted Village*

(d) And, like a lobster boiled, the morn  
From black to red began to turn. BUTLER, *Hudibras*

3. (1) Convert the following similes into metaphors, or *vice versa*.

(2) In each case say which figure is the more appropriate, and why.

- (a) Learning, that cobweb of the brain.
- (b) Pleasures are like poppies spread :  
We pluck the flower, the bloom is shed.
- (c) Plain dealing is a jewel, and he that useth it shall die a beggar.
- (d) I will speak daggers to her.
- (e) I wandered lonely as a cloud  
That floats on high o'er vales and hills.

4. Criticize or justify the use of the following similes and metaphors:

- (a) Is the great chain, that draws all to agree,  
And drawn supports, upheld by God, or thee?
- (b) Thy words are like a cloud of winged snakes.
- (c) She [Queen Mab] comes  
In shape no bigger than an agate stone  
On the forefinger of an alderman.

- (d) Ah, sottish soul, said I,  
When back to its cage again I saw it fly;  
Fool to resume her broken chain,  
And row her galley here again.

5. (1) Write sentences containing the following words used in a metaphorical sense. (2) Comment on any slang or technical usages which may occur.

Fleece; zenith; telescope (vb.); green; goad; grist; devour; fall; fever; flow; hall-mark; luscious; stigma; tension; nebulous; outhpiece; stereotype; plough; pillory.

ow the original force of the following metaphors:

A hardened rogue; the white flower of a blameless life; a tough problem; a wounded name; to taste success; the glass of fashion; the pink of courtesy; a stale joke; to fall flat; intemperate zeal; to bring down the house; monumental oak; the inconstant moon; jocund day.

7. Suggest appropriate metaphors or similes for the following ideas:

Sweet is the violet; scoffing cometh not of wisdom; men fear death; he leaped down lightly; the enemy burst in upon them; life is short; spring is coming; books mean much to men; the trees rustled; the clouds overspread the sky; many famous men have been born in England; genius overcomes all difficulties.

8. (1) Compare the following pairs of similes. (2) Point out the peculiar congruity of each in the circumstances.

- I. (a) And swift little troops of silent sparks,<sup>1</sup>  
Now pausing, now scattering away as in fear,  
Go threading the soot-forest's tangled darks  
Like herds of startled deer. LOWELL, *Sir Launfal*

- (b) Catch the burning sparks that fly<sup>2</sup>  
Like chaff from a threshing-floor.

LONGFELLOW, *Village Blacksmith*

- II. (a) At Flores in the Azores Sir Richard must die  
And a pinnace like a flutter'd bird c

- (f) Fair ship, that from the Italian shore  
 Sailest the placid ocean-plains  
 With my lost Arthur's loved remains,  
 Spread thy full wings, and waft him o'er.

TENNYSON, *In Memoriam*

- III. (a) A nun demure, of lowly port ;  
 Or sprightly maiden of Love's Court,  
 In thy simplicity the sport  
 Of all temptations ;  
 A queen in crown of rubies drest ;  
 A starveling in a scanty vest ;  
 Are all, as seems to suit thee best,  
 Thy appellations.

WORDSWORTH, *To the Daisy*

- (b) She<sup>1</sup> is the clerenesse and the verray lyght,  
 That in this derke worlde me wynt and ledyth.

CHAUCER, *Legende of Good Women*

Personification is a form of metaphor which consists in attributing to an abstract idea or an inanimate object the qualities of a living person or creature.

- (a) The oaks forgot their whispering,  
 The pines their reverie.

WILLIAM WATSON, *Lyric*

- (b) And Winter lingering chills the lap of May.

GOLDSMITH, *The Traveller*

- (c) Shame that skulks behind.

GRAY, *Ode on Eton*

- (d) And Menadic Hunger, irrepressible, crying 'Black Cockades,  
 crying 'Bread, Bread,' adds, after such fashion : Will it not ?

CARLYLE, *French Revolution*

- (e) For Winter came ; the wind was his whip :  
 One choppy finger was on his lip :  
 He had torn the cataracts from the hills  
 And they clanked at his girdle like manacles.

SHELLEY, *The Sensitive Plant*

<sup>1</sup> The daisy.

- (a) My ventures are not all to one *bottom* trusted. (*Ship*)  
 (b) The *foxes* have holes. (*Wild beasts in general*)  
 (c) Two *heads* in council. (*Persons*.)

**EFFECTS ON STYLE**—Attention is concentrated on some single aspect of the object which for the time being is of paramount importance, and thus the interest is not dissipated on other aspects that are irrelevant to the purpose in hand; e.g. 'altar' reminds us of the high function of the clergyman; 'bottom' confines our attention to the rich cargo carried in the hold of the ship; and so on.

**REQUIREMENTS OF GOOD METONYMY AND SYNECDOCHE**—(i) They should be appropriate. The clergy, e.g., are often referred to as 'the cloth,' but it is evident that this metonymy is too colloquial in character for use in Wordsworth's sonnet, for instance.

(ii) They should be relevant, i.e. the aspect or the part which is selected should be consistent with the context. For example, *keel*, *sail*, etc., are used for ship; but it would be incongruous were Antonio to say, 'My fortunes are not all to one keel entrusted.'

Hyperbole is the name given to an exaggerated statement.

- (a) I loved Ophelia : *forty thousand* brothers  
 Could not, with all their quantity of love,  
 Make up my sum. SHAKESPEARE, *Hamlet*

- (b) Into the jaws of Death,  
 Into the *mouth of Hell*,  
 Rode the six hundred.

TENNYSON, *Charge of the Light Brigade*

Hyperbole may be used humorously :

Nor should the individual, who happens to be meant,  
 Reply by heaving *rocks* at him to any great extent.

BRET HARTE

**EFFECTS ON STYLE**—(i) By the daring contrast it presents to literal truth, the hyperbole renders the idea most striking and emphatic.

(ii) It is especially valuable in poetry because of the feelings of surprise and unexpectedness it evokes by its appeal to the imagination rather than to the understanding.

REQUIREMENTS OF GOOD HYPERBOLE—(i) Exaggeration should not be allowed to pass into mere extravagance of statement. The figure chosen should not be incongruous with the idea which it illustrates; otherwise we get an example of a grotesque conceit, as in the following extract:

The soul grew so fast within,  
It broke the outward shell of sin,  
And so was hatched a cherubin.

CAREW, *Epitaph on Mrs Wentworth*

The apposition of the hatching of an egg and the hatching of a cherub (which is the hyperbolical way of saying that the lady died) is at once felt to be absurd.

Compare the following exaggerated description of a storm. It strikes one as being somewhat strained; but, considering the magnitude of the phenomenon described, it is not so inflated as the example from Carew.

The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to the welkin's cheek,  
Dashes the fire out.

SHAKESPEARE, *Tempest*

(ii) Simple *magnification* of an object is a very crude form of hyperbole; for instance, to enlarge stormy waves till they are described as *mountainous* waves. Compare also such expressions as '*illimitable* desert,' '*lightning* rapidity,' 'a man of *colossal* proportions,' etc. A good hyperbole should divert the imagination by introducing new elements into the writer's thought.

To one, it is *ten years of years*.

D. G. ROSSETTI, *Blessed Damozel*

Meiosis is the figure which represents a thing as less than it is. It understates truth, in contrast to hyperbole, which overstates it.

- (a) Exposing what is mortal and unsure  
To all that fortune, death, and danger dare,  
Even for an *egg-shell*. SHAKESPEARE, *Hamlet*
- (b) We have short time to stay, as you ;  
We have as *short a spring*. HERRICK, *To Daffodils*

**EFFECTS ON STYLE**—The effects of meiosis are similar to those of hyperbole. The littleness or meanness of a thing is emphasized, producing an impression of surprise. Meiosis, however, does not, like hyperbole, mean an expansion of the imagination. But special effects may be procured, e.g. of pathos, as in (b) above. Again, the lowering of the idea may easily lend a satiric effect.

Antony is but a *limb* of Cæsar.

The requirements for good meiosis are similar to those for hyperbole.

**Litotes** is a figure which is also based on contrast. It consists in the denial of the idea contradictory to that in the writer's mind.

- (a) It was *no laughing matter* (i.e. very serious).  
(b) Myself *not least*, but honour'd of them all.  
(c) They had *no want* of corn and wine.  
(d) My Peggy is a young thing,  
And I'm *nae very auld*.

A. RAMSAY, *Gentle Shepherd*

**Negation** is an effective method of lending weight and impressiveness to ideas that cannot be adequately expressed in positive form.

- (a) All the perfumes of Arabia will *not* sweeten this little hand.  
(b) The Gods, who haunt

The lucid interspace of world and world,  
Where *never* creeps a cloud, or moves a wind,  
*Nor ever* falls the least white star of snow,  
*Nor ever* lowest roll of thunder moans,  
*Nor* sound of human sorrow mounts to mar  
Their sacred everlasting calm. TENNYSON, *Lucretius*

**Irony** consists in stating the meaning opposite to the one intended. It is sometimes used in a playful sense, but more often is a means of showing anger and scorn. The element of contrast is introduced,

and the reader, seeing, for instance, an abuse ironically praised as a virtue, can thereby see vice in its true colours. It is the subtlest and most telling form of satire, and may not be perceived.

PLAYFUL IRONY :

At length they were watched, *the terrible mystery* discovered.

LAMB, *Dissertation on Roast Pig*

VEILED SATIRE :

For Brutus is an *honourable* man.

So are they all, all *honourable* men.

SHAKESPEARE, *Julius Caesar*

Note here how the irony is intensified and indicated by repetition. A whole passage, such as the following from Swift, may be conceived in the spirit of irony. A foreign author is said to have considered Swift's proposal as serious, and to have quoted it as an instance of the extremity to which Ireland had been reduced.

A very worthy person, a true lover of his country, and whose virtues I highly esteem, was lately pleased, in discoursing upon this matter, to offer a refinement upon my scheme. He said, that many gentlemen of this kingdom, having of late destroyed their deer, he conceived that the want of venison might be well supplied by the bodies of young lads and maidens, not exceeding fourteen years, or under twelve ; and these to be disposed of by their parents, if alive, or otherwise by their nearest relations. But, with due deference to so excellent a friend, and so deserving a patriot, I cannot be altogether in his sentiments ; for as to the males, my American acquaintance assured me, from frequent experience, that their flesh was generally tough and lean, like that of our schoolboys, by continual exercise, and their taste disagreeable, and to fatten them would not answer the charge. Then as to the females, it would, I think, with humble submission, be a loss to the public ; and besides, it is not improbable that some scrupulous people might be apt to censure such a practice, (although indeed very unjustly,) as a little bordering on cruelty ; which, I confess, has always been with me the strongest objection against any project, how well soever intended.

SWIFT, *Modest Proposal to the Public*



**Innuendo** or **Insinuation** differs from irony proper in that it suggests the underlying meaning. In irony the satire may be so veiled that only the inflexion of the voice indicates its presence.

(a) Mark Twain arrives—*Ascot Cup stolen.*

*Press Poster*

(b) Good Master Raymund Lully,<sup>1</sup> you look wise. *Pray correct that error.*

LAMB, *All Fools' Day*

(c) We do not mean to review this book at any length. *The author is eighty-four years of age.*

**Euphemism** is the figure which consists in the substitution of an indirect and pleasing expression for one too harsh in its directness. It is a form of innuendo: cf. **Periphrasis**.

*The Prince of Darkness; kleptomania; effluvia; to sow wild oats; to pay no heed to the amenities of life; to pass away.*

**Antithesis** is based neither on resemblance nor on association, but on contrast or opposition of ideas.

(a) Better to *reign* in HELL than *serve* in HEAVEN.

(b) *Prosperity* doth best discover VICE, but *adversity* doth best discover VIRTUE.

(c) *Ancients* in PHRASE, mere *moderns* in their SENSE.

(d) Some *praise* at MORNING what they *blame* at NIGHT.

(e) *Newmarket's* glory ROSE as *Britain's* FELL.

An antithesis may be tripartite, *i.e.* three ideas may be contrasted instead of two.

(f) Crafty men condemn studies, simple men admire them, and wise men use them.

**PARTIAL ANTITHESIS**—In many cases the contrast between the ideas in opposition is not absolute, but implied.

(a) His *precepts* TEACH but what his *words* INSPIRE.

(b) And *wretches* HANG that *jurymen* may DINE.

<sup>1</sup> A philosopher.

**EFFECTS ON STYLE**—(i) The main use of antithesis is to throw the meaning into sharp relief: the ideas are, so to speak, clear cut and well defined, and accordingly emphasized.

(ii) The sharpness of the contrast adds the valuable literary effect of unexpectedness and surprise.

(iii) The contrast gives a striking rhythm to the expression.

(iv) If used in excess, as in Bacon's essays, the effect is artificial.

**REQUIREMENTS OF THE GOOD ANTITHESIS**—(i) The things contrasted should belong to the same genus or class: e.g. two types of persons, say, *ancients* and *moderns*; two states or conditions, say, *prosperity* and *adversity*; two places, say, *heaven* and *hell*. There would be no point in contrasting, say, *ancients* and *hell*.

(ii) To attain the maximum effect, the members of the antithesis should differ as widely as possible in degree: e.g. *speech*, *silence*; *fools*, *angels*; *ignorance*, *wisdom*.

(iii) Antithesis should be sparingly used, not only because of its artificiality, but because the sharpness of the contrast excludes the finer shades of difference. Macaulay, for example, has been criticized for his tendency to sacrifice historical accuracy to antithesis. Study, for instance, the violent antitheses in the following passage:

The Puritan had affected formality; the comic poet laughed at decorum. The Puritan had frowned at innocent diversions; the comic poet took under his patronage the most flagitious excesses. The Puritan had canted; the comic poet blasphemed. The Puritan had made an affair of gallantry felony without benefit of clergy; the comic poet represented it as an honourable distinction.

MACAULAY, *Leigh Hunt*

**Epigram** is a condensed antithesis. The art of the epigram consists in the compression of a thought-sequence into the compass of a single and usually very brief sentence. The epigram resembles the antithesis in containing (usually) contradictory ideas, but differs from it in that the contradiction is apparent, not real.

Innuendo or Insinuation differs from irony proper in that it suggests the underlying meaning. In irony the satire may be so veiled that only the inflexion of the voice indicates its presence.

(a) Mark Twain arrives—*Ascot Cup stolen.*

*Press Poster*

(b) Good Master Raymund Lully,<sup>1</sup> you look wise. *Pray correct that error.*

LAMB, *All Fools' Day*

(c) We do not mean to review this book at any length. *The author is eighty-four years of age.*

Euphemism is the figure which consists in the substitution of an indirect and pleasing expression for one too harsh in its directness. It is a form of innuendo: cf. Periphrasis.

*The Prince of Darkness; kleptomania; effluvia; to sow wild oats; to pay no heed to the amenities of life; to pass away.*

Antithesis is based neither on resemblance nor on association, but on contrast or opposition of ideas.

(a) Better to *reign* in HELL than *serve* in HEAVEN.

(b) *Prosperity* doth best discover VICE, but *adversity* doth best discover VIRTUE.

(c) *Ancients* in PHRASE, mere *moderns* in their SENSE.

(d) Some *praise* at MORNING what they *blame* at NIGHT.

(e) *Newmarket's* glory ROSE as *Britain's* FELL.

An antithesis may be tripartite, i.e. three ideas may be contrasted instead of two.

(f) Crafty men condemn studies, simple men admire them, and wise men use them.

PARTIAL ANTITHESIS—In many cases the contrast between the ideas in opposition is not absolute, but implied.

(a) His *precepts* TEACH but what his *words* INSPIRE.

(b) And *wretches* HANG that *jurymen* may DINE.

<sup>1</sup> A philosopher.

**EFFECTS ON STYLE—**(i) The main use of antithesis is to throw the meaning into sharp relief: the ideas are, so to speak, clear cut and well defined, and accordingly emphasized.

(ii) The sharpness of the contrast adds the valuable literary effect of unexpectedness and surprise.

(iii) The contrast gives a striking rhythm to the expression.

(iv) If used in excess, as in Bacon's essays, the effect is artificial.

**REQUIREMENTS OF THE GOOD ANTITHESIS—**(i) The things contrasted should belong to the same genus or class: e.g. two types of persons, say, *ancients* and *moderns*; two states or conditions, say, *prosperity* and *adversity*; two places, say, *heaven* and *hell*. There would be no point in contrasting, say, *ancients* and *hell*.

(ii) To attain the maximum effect, the members of the antithesis should differ as widely as possible in degree: e.g. *speech*, *silence*; *fools*, *angels*; *ignorance*, *wisdom*.

(iii) Antithesis should be sparingly used, not only because of its artificiality, but because the sharpness of the contrast excludes the finer shades of difference. Macaulay, for example, has been criticized for his tendency to sacrifice historical accuracy to antithesis. Study, for instance, the violent antitheses in the following passage:

The Puritan had affected formality; the comic poet laughed at decorum. The Puritan had frowned at innocent diversions; the comic poet took under his patronage the most flagitious excesses. The Puritan had canted; the comic poet blasphemed. The Puritan had made an affair of gallantry felony without benefit of clergy; the comic poet represented it as an honourable distinction.

MACAULAY, *Leigh Hunt*

**Epigram** is a condensed antithesis. The art of the epigram consists in the compression of a thought-sequence into the compass of a single and usually very brief sentence. The epigram resembles the antithesis in containing (usually) contradictory ideas, but differs from it in that the contradiction is apparent, not real.

- (a) A mixture of a *lie* doth ever add *pleasure*. BACON  
 (b) True *wit* is *nature* to advantage dressed,  
 What *oft was thought*, but *ne'er so well expressed*. POPE  
 (c) *Thrice is he arm'd* that hath his quarrel *just*.

SHAKESPEARE

*Epigram* is a good example of a word that has changed considerably in meaning. As the derivation suggests, it meant, to begin with, an inscription on a monument, then it came to signify a short poem, while now it stands for a terse statement.

The EFFECT OF EPIGRAM consists in (i) its happy brevity; (ii) the stimulus that it gives to thought; and (iii) the apparent contradiction it often embodies.

Paradox—When an epigram takes the form of a definite contradiction in terms we have a paradox.

- (a) He that *saveth* his life shall *lose* it.  
 (b) We *fall* to *rise*, are *baffled* to *fight better*, *sleep* to *wake*.  
 (c) The *child* is father of the *man*.  
 (d) A *favourite* has no *friend*.  
 (e) I must be *cruel*, only to be *kind*.

Each of the above examples contains an apparent contradiction. The trick of the paradox consists in one of the contradictory terms being employed in some figurative sense. In (d) the force of the paradox depends on the full interpretation of both 'favourite' and 'friend.' Both words are capable of being interpreted in a wide sense.

Oxymoron is a species of paradox in which an epithet implying a contradiction is added to a word.

- (a) Revenge is a kind of *wild justice*.  
 (b) He would have drunk to the unconscious company in an *inaudible speech*.  
 (c) O holy hope. O *high humility*.  
 (d) Parting is such *sweet sorrow*.

Transferred Epithet or Hypallage—This figure results when two ideas are associated and an epithet of one is transferred to the other.

- (a) Without the meed of some *melodious* tear.
- (b) They spent an *anxious* day in camp.
- (c) The accused made a *trembling* confession.
- (d) He played a *miserable* part in the affair.

It will be noticed that the ideas denoted by the above epithets are really associated with the various subjects, or, if one likes, with the predicates; e.g. 'They spent a day *anxiously* in camp.'

**EFFECT OF TRANSFERRED EPITHET** — Transference of epithet (i) gives striking emphasis to the idea by changing its place in the sentence, and (ii) evokes a feeling of pleased surprise by drawing attention to its latent association with the noun to which it is unexpectedly attached.

**Pun or Paronomasia** consists in playing on two meanings of a word or on the similarity in the sound of two or more words of widely different meaning. Though now used entirely for humorous effect, it was originally employed for serious as well as for comic purposes. It is regarded as a superficial form of wit, but nevertheless it is often strikingly ingenious.

- (a) Put out the light and then put out thy light.
- (b) Civil (Seville) as an orange.
- (c) Brought into the world a world of woe.

**The Condensed Sentence** consists in bringing together two incongruous ideas under a single predicate.

- (a) The scholars had served out to them certain modica of precept and pudding.
- (b) The hall was full of melody and misses.
- (c) When the beggar appealed to him for help, he gave a sigh and a sixpence.
- (d) He made the bridge and himself.

This figure, depending altogether on incongruity, is employed for humorous or satiric effects. Note how the effect is often heightened by the use of alliteration.

**Prolepsis** is the name given to the figure of speech by which

something still in the future is anticipated and treated as if it had already happened.

(a) HAMLET: I *am* dead.

(b) Regardless of their fate,  
The little *victims* play.

GRAY, *Ode on Eton College*

(c) The two brothers and their *murdered* man  
Rode past fair Florence. KEATS, *Isabella*

It will be noted that the effect of prolepsis is similar to that of Vision (p. 127).

**Climax**—A climax is the arrangement of a series of ideas in order of importance. The term *climax*, which means a ladder, is a figurative representation of the device.

(a) From lightning and tempest, from plague, pestilence, and famine; from *battle* and *murder*, and from *sudden death*, good Lord, deliver us. *Prayer Book*

(b) There mark what ills the scholar's life assail,  
*Toil, envy, want, the patron, and the jail.*

JOHNSON, *Vanity of Human Wishes*

Note the ironical position of *patron*.

**EFFECT OF CLIMAX**—(i) The effect of the climax is to give great emphasis to the final member of the series. It is a rhetorical device especially suitable in oratory or drama. The first members of the series prepare the ground for the full effect by arousing keen interest in the conclusion.

(ii) The climax may extend throughout a paragraph or a complete composition. The effect then depends on the transference of interest from sentence to sentence, till it culminates in the last words of the paragraph or composition.

**Anticlimax**—In anticlimax a number of items ends with the least important idea in the series.

(a) Oh, Mrs Higden, Mrs Higden, you was a *woman*, and a *mother*, and a *mangler* in a million million. DICKENS

(b) Scotland, that knuckle-end of England, that land of *Calvin*, *oatcakes*, and *sulphur*. SYDNEY SMITH

(c) Light for the Burman vales !  
 For the islands of the sea !  
 For the coast where the slave-ship fills its sails  
 With sighs of agony,  
 And her kidnapp'd babes the mother wails  
 'Neath the lone banana tree.

**EFFECT OF ANTICLIMAX**—It will be noticed that in the foregoing examples the effect of the anticlimax varies. In (a) and (b) it is intentionally employed, in (a) for burlesque, in (b) for satire. In (c) it is meant as a climax, the writer failing to see that the result is ludicrous and ineffective. This is a common fault in Fine-writing.

**Inversion** is the name given to a change in the normal order of words in a sentence.

- (a) The fairest of her daughters, *Eve* (*subject*).
- (b) Sport that wrinkled care *derides* (*predicate*).
- (c) *Me* only cruel immortality consumes (*object*).
- (d) *Fragrant* the fertile earth after soft showers (*adjective*).
- (e) *Thrice* the brinded cat hath mewed (*adverb*).

**EFFECT OF INVERSION**—(i) Inversion depends for its effect on the varying emphasis that attaches to different places in the sentence. A word is at once thrown into prominence by being put first or last.

(ii) The unusual setting of a word is often in itself enough to emphasize it. Compare

Sweet are the uses of adversity.  
 The uses of adversity are sweet.

(iii) False emphasis results from the careless employment of inversion. The style is accordingly weakened rather than strengthened.

True it is that man never is but always to be blest.



- (d) And you saw by the flash on his forehead,  
By the hope in those eyes wide and steady,  
He was leagues in the desert already,  
Driving the flocks up the mountain.

BROWNING, *The Glove*

Here a captured lion is supposed to be seeing his old haunts and living his desert life over again.

- (e) Wearied mortals are creeping home from their field-labour ; the village artisan eats with relish his supper of herbs. . . . The great sun hangs flaming on the utmost north-west. . . . The thrush in green-dells . . . pours gushing his glad serenade. . . . Silence is stealing over the Earth.

CARLYLE, *French Revolution*

**EFFECT OF VISION**—The value of this figure lies in the vivid and dramatic presentation of remote incidents. The reader is made to share in the writer's imaginative experience. Like all rhetorical devices, it should be sparingly used. It is not uncommon to find it incongruously employed with ordinary description in past time. *In Vision the young writer should beware of the tendency to lapse unconsciously into the past tense.*

**Anaphora** is the device of beginning a series of successive lines or sentences with the same word or group of words.

- And she forgot the stars, the moon, the sun,  
And she forgot the blue above the trees,  
And she forgot the dells where waters run,  
And she forgot the chilly autumn breeze.

KEATS, *Isabella*

**Hendiadys** substitutes two nouns for a noun and an adjective.

- Nip in the blossom  
All our *hopes and thee* (of thee).

**Anacolouthon** is the name given to a change or break in the grammatical construction of a sentence.

- And I've a Lady—there he wakes,  
The laughing fiend, and prince of snakes  
Within me, at her name.

BROWNING

Correction is the sudden stoppage of an expression in order that the meaning may be put more forcibly.

He treated me very badly—badly, I ought to say, shamefully.

Aposiopesis is the leaving of a sentence unfinished when enough has been said to indicate the meaning.

They led their victims to the edge of the precipice and then——

Asyndeton consists in the omission of conjunctions for the sake of effect.

Youth is a blunder ; manhood a struggle ; old age a regret.

DISRAELI

Humour and Pathos—We now approach a subject which concerns not so much the actual style of an author as his choice of theme and point of view. We begin by giving illustrations, which we shall analyse critically.

(a) Bo-bo was strictly enjoined not to let the secret escape, for the neighbours would certainly have stoned them for a couple of abominable wretches, who could think of improving upon the good meat which God had sent them. Nevertheless, strange stories got about. It was observed that Ho-ti's cottage was burned down now more frequently than ever. Nothing but fires from this time forward. Some would break out in broad day, others in the night-time. As often as the sow farrowed, so sure was the house of Ho-ti to be in a blaze ; and Ho-ti himself, which was the more remarkable, instead of chastising his son, seemed to grow more indulgent to him than ever. At length they were watched, the terrible mystery discovered, and father and son summoned to take their trial at Pekin, then an inconsiderable assize town. Evidence was given, the obnoxious food itself produced in court, and verdict about to be pronounced, when the foreman of the jury begged that some of the burnt pig, of which the culprits stood accused, might be handed into the box. He handled it, and they all handled it ; and burning their fingers, as Bo-bo and his father had done before them, and nature prompting to each of them the same remedy, against the face of all the facts, and the clearest charge which judge had ever given—to the surprise of the whole court,

townsfolk, strangers, reporters, and all present—without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

LAMB, *Dissertation upon Roast Pig*

(b) Then I told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W——n ; and, as much as children could understand, I explained to them what coyness, and difficulty, and denial, meant in maidens—when suddenly, turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of representment, that I became in doubt which of them stood there before me, or whose that bright hair was ; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding, till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech : ‘ We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing ; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence, and a name.’

LAMB, *Dream-Children*

i. The first necessity to make possible the use of pathos or humour is **THE CHOICE OF A SUITABLE SUBJECT**.

(a) *Pathos* means the evocation of the emotions of grief or pity. Subjects that arouse such emotions are those which afflict mankind most acutely, viz. death, pain, the hopelessness of regret or of despair, etc. In the example (b) above, Lamb chooses as his subject a dream, wherein the ghosts of a remote past, in the shape of little children, haunt him with the shadows of what might have been. This subject naturally calls forth our sympathy, and the proper atmosphere for the treatment is assured.

According to the subjects chosen, we can have different types of pathetic writing ; e.g. a composition on the death of any one is called an *elegy* or *lament* (see Part II, Sec. II).

(b) *Humour* concerns the ridiculous side of life. The keen perception of the ludicrous depends primarily on our sense of the incongruous. In other words, if we choose a subject which can be treated in such a way that there arises in our mind an association

with something wholly different, we have the ludicrous. In our first example from Lamb the subject of roast pig is treated so solemnly that we naturally indulge in a comparison with the serious things of life. In this way the incident of the roast pig is seen in its true proportions, and, realizing the triviality of the whole affair, we give way to laughter.

Thus we can have two methods of treating the ridiculous. We can choose an elevated subject and purposely degrade it by associating it with something very inferior; or we can reverse the process and treat a very trivial subject in a manner worthy of more elevated things. This latter treatment, the ridiculous exaltation of a trivial subject, receives the special name of *burlesque* or *mock-heroic*, and is a species of *irony*.

The student will find a more detailed discussion of this kind of literature in Section II of Part II of this book, where *satire* is dealt with.

ii. **POINT OF VIEW**—When an author has chosen a subject, he must treat it according to the way—humorous, pathetic, or indifferent—in which he regards it. In our two examples, Lamb might conceivably have made his dissertation on roast pig pathetic if he had told the story from the standpoint of the poor pigs that were roasted; conversely (though this is hard to imagine), he might possibly have given us a ludicrous finish to his dream.

It will be seen that this question resolves itself into that of the *selection of details*. In extract (a) the items of information appeal to our sense of the ludicrous, e.g. the fires breaking out as soon as the sow farrowed, the roast pork being brought into court, the jury putting their fingers in their mouths, etc. All these, too, are given burlesque importance. In extract (b) the fading away of the children even as the dreamer's happiness had vanished long ago and the resemblance of the visionary Alice to the real one give a tinge of keen regret and pathos to the whole passage.

iii. The successful treatment of humour and pathos depends to a large extent on the writer's **STYLE**. Pathos in particular demands a simple style. Our example (b) is written in a style less ornate than

townsfolk, strangers, reporters, and all present—without leaving the box, or any manner of consultation whatever, they brought in a simultaneous verdict of Not Guilty.

LAMB, *Dissertation upon Roast Pig*

(b) Then I told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W——n ; and, as much as children could understand, I explained to them what coyness, and difficulty, and denial, meant in maidens—when suddenly, turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of representment, that I became in doubt which of them stood there before me, or whose that bright hair was ; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding, till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech : ‘We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing ; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence, and a name.’

LAMB, *Dream-Children*

i. The first necessity to make possible the use of pathos or humour is **THE CHOICE OF A SUITABLE SUBJECT**.

(a) *Pathos* means the evocation of the emotions of grief or pity. Subjects that arouse such emotions are those which afflict mankind most acutely, viz. death, pain, the hopelessness of regret or of despair, etc. In the example (b) above, Lamb chooses as his subject a dream, wherein the ghosts of a remote past, in the shape of little children, haunt him with the shadows of what might have been. This subject naturally calls forth our sympathy, and the proper atmosphere for the treatment is assured.

According to the subjects chosen, we can have different types of pathetic writing ; e.g. a composition on the death of any one is called an *elegy* or *lament* (see Part II, Sec. II).

(b) *Humour* concerns the ridiculous side of life. The keen perception of the ludicrous depends primarily on our sense of the incongruous. In other words, if we choose a subject which can be treated in such a way that there arises in our mind an association

with something wholly different, we have the ludicrous. In our first example from Lamb the subject of roast pig is treated so solemnly that we naturally indulge in a comparison with the serious things of life. In this way the incident of the roast pig is seen in its true proportions, and, realizing the triviality of the whole affair, we give way to laughter.

Thus we can have two methods of treating the ridiculous. We can choose an elevated subject and purposely degrade it by associating it with something very inferior; or we can reverse the process and treat a very trivial subject in a manner worthy of more elevated things. This latter treatment, the ridiculous exaltation of a trivial subject, receives the special name of *burlesque* or *mock-heroic*, and is a species of *irony*.

The student will find a more detailed discussion of this kind of literature in Section II of Part II of this book, where *satire* is dealt with.

ii. **POINT OF VIEW**—When an author has chosen a subject, he must treat it according to the way—humorous, pathetic, or indifferent—in which he regards it. In our two examples, Lamb might conceivably have made his dissertation on roast pig pathetic if he had told the story from the standpoint of the poor pigs that were roasted; conversely (though this is hard to imagine), he might possibly have given us a ludicrous finish to his dream.

It will be seen that this question resolves itself into that of the *selection of details*. In extract (a) the items of information appeal to our sense of the ludicrous, e.g. the fires breaking out as soon as the sow farrowed, the roast pork being brought into court, the jury putting their fingers in their mouths, etc. All these, too, are given burlesque importance. In extract (b) the fading away of the children even as the dreamer's happiness had vanished long ago and the resemblance of the visionary Alice to the real one give a tinge of keen regret and pathos to the whole passage.

iii. The successful treatment of humour and pathos depends to a large extent on the writer's **STYLE**. Pathos in particular demands a simple style. Our example (b) is written in a style less ornate than

Lamb usually employs. The true note of pathos, however, is attained more by the rhythm and melody of the passage; great grief, indeed, seems almost to demand poetic and rhythmic expression, such as is seen in the elegiac passages of the Bible. In these instances there is a strong rhythm which resembles the metre of poetry (see Part II, Sec. I). In less elevated prose the use of such marked rhythm is not advisable, for, as happens sometimes in Dickens's works, the language becomes actually metrical, and can be scanned like poetry. Yet it must be admitted that a swing and melody in pathetic passages gives them dignity and interest, and guards against the danger of an anticlimax.

Humour need not be written so simply as pathos; though the simple style can rarely be inappropriate. Though some of our best humorists, e.g. Tom Hood and Mark Twain, write quite plainly, and rely for their effects on quaint quips and innuendoes, yet there is a type of polysyllabic humour which Dickens made popular and George Eliot developed. The device consists in giving simple things a roundabout and elaborate nomenclature; in other words, the humour lies in the use of periphrasis.

Tommy was a saucy boy, impervious to all impressions of reverence, and excessively addicted to humming-tops and marbles, with *which recreative resources* he was in the habit of immoderately distending the pockets of his corduroys. GEORGE ELIOT

In our extract (a) Lamb introduces a playfully ironic periphrasis in 'the obnoxious food.' Sometimes such periphrases elucidate and increase the humour; often, however, they lead to an aggravated kind of Fine-writing (see Chapter I). Other devices used to produce humorous effects are the repetition of words or phrases and the introduction of mock-solemn exclamations. Study the effect of repetition in the following extract:

'Because you fell in love,' growled Scrooge, as if that were the only one thing in the world more ridiculous than a merry Christmas. 'Good afternoon.'

'Nay, uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?'

'Good afternoon,' said Scrooge.

'I want nothing from you ; I ask nothing of you ; why cannot we be friends?'

'Good afternoon,' said Scrooge.

'I am sorry, with all my heart, to find you so resolute. We have never had any quarrel to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humour to the last. So a Merry Christmas, uncle !'

'Good afternoon,' said Scrooge.

'And a Happy New Year !'

'Good afternoon,' said Scrooge.

DICKENS, *Christmas Carol*

iv. The combination of style and point of view gives us the **DIFFERENT TYPES** of humour. Extravagant details set down in a purposely exaggerated style give us the boisterous type of humour, such as appears in the Falstaff scenes in Shakespeare, or the Pickwick scenes in Dickens. Other kinds are the graceful type, exemplified in Tennyson's *Talking Oak* ; the quaint or fantastical, common in Lamb ; the grotesque or burlesque, that often appears in Dickens, as in his creation of Mrs Gamp, and in Peacock's novels.

Humour is limited in its range : it must not arouse emotions of pity or terror, which fall to the share of tragedy, or of bitterness or contempt, which are aroused by invective or satire. But within its compass it contains many types.

As suggested above, pathos too is of various kinds. At one extreme there is the maudlin or ultra-pathetic type, for which some passages of Dickens (e.g. that on the death of Little Nell) are well known ; the other extreme is the gently pathetic, in such simple lyrics as Hood's *I remember, I remember*. We have also the exclamatory kind, which appears in many passages of the Bible, and the reflective, which can be seen, for example, in Thackeray's *Esmond*. Examples of these will be found in the General Exercises.

v. **COMPARISON OF WIT AND HUMOUR**—Hazlitt contrasts wit and humour thus : 'Humour is the describing of the ludicrous as it is in itself ; wit is the exposing it, by comparing it or contrasting it with something else. Humour is, as it were, the growth of nature and accident ; wit is the product of art and fancy.' In other words,



Lamb usually employs. The true note of pathos, however, is attained more by the rhythm and melody of the passage; great grief, indeed, seems almost to demand poetic and rhythmic expression, such as is seen in the elegiac passages of the Bible. In these instances there is a strong rhythm which resembles the metre of poetry (see Part II, Sec. I). In less elevated prose the use of such marked rhythm is not advisable, for, as happens sometimes in Dickens's works, the language becomes actually metrical, and can be scanned like poetry. Yet it must be admitted that a swing and melody in pathetic passages gives them dignity and interest, and guards against the danger of an anticlimax.

Humour need not be written so simply as pathos; though the simple style can rarely be inappropriate. Though some of our best humorists, *e.g.* Tom Hood and Mark Twain, write quite plainly, and rely for their effects on quaint quips and innuendoes, yet there is a type of polysyllabic humour which Dickens made popular and George Eliot developed. The device consists in giving simple things a roundabout and elaborate nomenclature; in other words, the humour lies in the use of periphrasis.

Tommy was a saucy boy, impervious to all impressions of reverence, and excessively addicted to humming-tops and marbles, with *which recreative resources* he was in the habit of immoderately distending the pockets of his corduroys. GEORGE ELIOT

In our extract (a) Lamb introduces a playfully ironic periphrasis in 'the obnoxious food.' Sometimes such periphrases elucidate and increase the humour; often, however, they lead to an aggravated kind of Fine-writing (see Chapter I). Other devices used to produce humorous effects are the repetition of words or phrases and the introduction of mock-solemn exclamations. Study the effect of repetition in the following extract:

'Because you fell in love,' growled Scrooge, as if that were the only one thing in the world more ridiculous than a merry Christmas. 'Good afternoon.'

'Nay, uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?'

'Good afternoon,' said Scrooge.

'I want nothing from you ; I ask nothing of you ; why cannot we be friends ?'

'Good afternoon,' said Scrooge.

'I am sorry, with all my heart, to find you so resolute. We have never had any quarrel to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humour to the last. So a Merry Christmas, uncle !'

'Good afternoon,' said Scrooge.

'And a Happy New Year !'

'Good afternoon,' said Scrooge.

DICKENS, *Christmas Carol*

iv. The combination of style and point of view gives us the **DIFFERENT TYPES** of humour. Extravagant details set down in a purposely exaggerated style give us the boisterous type of humour, such as appears in the Falstaff scenes in Shakespeare, or the Pickwick scenes in Dickens. Other kinds are the graceful type, exemplified in Tennyson's *Talking Oak* ; the quaint or fantastical, common in Lamb ; the grotesque or burlesque, that often appears in Dickens, as in his creation of Mrs Gamp, and in Peacock's novels.

Humour is limited in its range : it must not arouse emotions of pity or terror, which fall to the share of tragedy, or of bitterness or contempt, which are aroused by invective or satire. But within its compass it contains many types.

As suggested above, pathos too is of various kinds. At one extreme there is the maudlin or ultra-pathetic type, for which some passages of Dickens (e.g. that on the death of Little Nell) are well known ; the other extreme is the gently pathetic, in such simple lyrics as Hood's *I remember, I remember*. We have also the exclamatory kind, which appears in many passages of the Bible, and the reflective, which can be seen, for example, in Thackeray's *Esmond*. Examples of these will be found in the General Exercises.

v. **COMPARISON OF WIT AND HUMOUR**—Hazlitt contrasts wit and humour thus : 'Humour is the describing of the ludicrous as it is in itself ; wit is the exposing it, by comparing it or contrasting it with something else. Humour is, as it were, the growth of nature and accident ; wit is the product of art and fancy.' In other words,

wit must arouse feelings of surprise and admiration, must dazzle by unexpected quirks and comparisons. Common forms of wit are the *pun* and the *epigram*. A good example of wit, quoted by Hazlitt, is Butler's description of puritanical hypocrites who

Compound for sins they are inclined to  
By damning those they have no mind to.

These lines expose the contrast between the Puritans' leniency towards their own offences and their severity toward those of others. This is also a good example of sarcasm (see Part II, Sec. II).

### EXERCISES

1. (1) What are the following figures of speech? (2) Criticize them as to their (a) brevity, (b) lucidity, (c) appropriateness, (d) force, (e) beauty.  
(3) Rewrite each thought in its literal form.

(a) Heat, ma'am! It was so dreadful here that I found there was nothing left but to take off my flesh and sit in my bones. SYDNEY SMITH

(b) This is rather too close an imitation of that language which is used in the apostolic occupation of trafficking in fish. SYDNEY SMITH

(c) 'Tis an old maxim in the schools  
That flattery's the food of fools;  
Yet now and then your men of wit  
Will condescend to take a bit. SWIFT

(d) And song is as foam that the sea-waves fret,  
Though the thought at his heart should be deep as the sea.

SWINBURNE

(e) The precious porcelain of human clay. BYRON

(f) Used to it, no doubt, as eels are to be flayed. BYRON

(g) That water-land of Dutchmen and of ditches. BYRON

(h) Macaulay is like a book in breeches. He has occasional flashes of silence that make his conversation perfectly delightful. SYDNEY SMITH

(i) The English winter—ending in July,  
To recommence in August. BYRON

(j) Like a young eagle, who has lent his plume  
To fledge the shaft by which he meets his doom,  
See their own feathers plucked, to wing the dart,  
Which rank corruption destines for their heart. MOORE

(k) In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. DICKENS

(l) Saul hath slain his thousands; but David his ten thousands. BIBLE

(m) As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honour him ; as he was ambitious, I slew him.

SHAKESPEARE

(n) Ill fares the land to hastening ills a prey.

GOLDSMITH

(o) Here, a little child, I stand,  
Heaving up my either hand :  
Cold as paddocks though they be,  
Here I lift them up to Thee.

GEORGE HERBERT

(p) But although Kettledrummy and Poundtext were thus for the time silenced, they continued to eye each other like two dogs, who, having been separated by the authority of their masters while fighting, have retreated, each beneath the chair of his owner, still watching each other's motions, and indicating, by occasional growls, by the erected bristles of the back and ears, and by the red glance of the eye, that their discord is unappeased, and that they only wait the first opportunity afforded by any general movement or commotion in the company, to fly once more at each other's throats. SCOTT

(q) Oh eloquent, just, and mightie Death ! whom none could advise, thou hast perswaded ; what none hath dared, thou hast done ; and whom all the world hath flattered, thou only hast cast out of the world and despised ; thou hast drawne together all the farre-fetched greatnesse, all the pride, crueltie, and ambition of man, and couered it all ouer with these two narrow words *Hic jacet*.

RALEIGH

(r) They killed the pig on account of his having so much cheek.

A. WARDE

(s) He came in company with several other old ladies of both sexes.

DICKENS

(t) I hate to run down a tired metaphor.

BYRON

(u) He [the emperor] is taller by the breadth of my nail than any of his court ; which alone is enough to strike an awe into the beholders. SWIFT

2. Compare these two extracts in (a) their point of view ; (b) their style ; (c) their vocabulary ; (d) their figures of speech.

(a) Old men have grey beards ; . . . their faces are wrinkled ; their eyes purging thick amber and plum-tree gum ; and . . . they have a plentiful jack of wit, together with most weak hams. SHAKESPEARE, *Hamlet*

(b) Beautiful is old age—beautiful as the slow, dropping, mellow autumn of a rich, glorious summer. In the old man nature has performed her work ; she loads him with her blessings ; she fills him with the fruits of a well-spent life ; and, surrounded by his children and his children's children, she rocks him softly away to a grave, to which he is followed with blessings. FROUDE

3. (1) Point out the source of the inappropriateness of the following conceits. (2) Suggest, where possible, more appropriate forms. (3) Mention

the cases where the figure is fundamentally unsuitable and cannot be improved.

- (a) For health on Julia's cheek has shed  
Claret and cream commingled ;  
And these her lips do now appear  
As beams of coral, but more clear. HERRICK

- (b) When now the cock, the ploughman's horn,  
Calls for the lily-wristed morn,  
Then to thy cornfields thou dost go,  
Which, though well soiled, yet thou dost know  
That the best compost for the lands  
Is the wise master's feet and hands. HERBERT

- (c) Speak, whim'ring younglings, and make known  
The reason why  
Ye droop and weep ;  
Is it for want of sleep  
Or childish lullaby ?

HERRICK, *To Primroses filled with Dew*

- (d) Each little pimple had a tear in it,  
To wail the fault its rising did commit.  
DRYDEN, *To Lord Hastings, with Small-pox*

- (e) The plants, whose luxury was lopped,  
Or age with crutches underpropped,  
Whose wooden carcasses are grown  
To be but coffins of their own,  
Revive, and at her general dole,  
Each receives his ancient soul. CLEVELAND

4. (1) Compare the two similes below, with respect to their appropriateness, lucidity, beauty, suggestiveness, and force. (2) Rewrite each passage literally and simply.

- (a) Man, like a glass ball with a spark a-top,  
Out of the magic fire that lurks inside,  
Shows one tint at a time to take the eye :  
Which, let a finger touch the silent sleep,  
Shifted a hair's-breadth shoots you dark for bright,  
Suffuses bright with dark, and baffles so  
Your sentence absolute for shine or shade.

BROWNING, *Ring and the Book*

- (b) Life, like a dome of many-coloured glass,  
Stains the white radiance of Eternity,  
Until Death tramples it to fragments. SHELLEY, *Adonais*

5. In the following figures several opposed conceptions of Fame are stated. (1) Examine the appropriateness of the figures. (2) Express the contrasted ideas literally in the form of an antithetical sentence.

(a) Fame grows like a tree with hidden life.

(b) Fame's but a hollow echo.

(c) Fame  
Is nothing but an empty name.

(d) Fame's eternal bead-roll.

(e) Fame is the spur that the clear spirit doth raise.

(f) Fame's loudest tramp upon the ear of Time  
Leaves but a dying echo.

(g) Fame is no plant that grows on mortal soil.

6. All the world's a stage,  
And all the men and women merely players :  
They have their exits and their entrances ;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms.  
And then the whining schoolboy, with his satchel,  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lined,  
With eyes severe, and beard of formal cut,  
Full of wise saws and modern instances ;  
And so he plays his part. The sixth age shifts  
Into the lean and slipper'd pantaloon,  
With spectacles on nose and pouch on side,  
His youthful hose well saved, a world too wide  
For his shrunk shank ; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion,  
Sans teeth, sans eyes, sans taste, sans everything.

SHAKESPEARE, *As You Like It*

(1) In the above passage, distinguish between the main metaphor and its additional details. (2) To what extent is the amplification of the metaphor restricted, or even inaccurate? (3) Point out metaphors and other figures of speech which occur within the leading metaphor. (4) Explain the point of view (humorous or pathetic) from which the main idea is elaborated, quoting details to support your statements. Is the point of view absolutely unchanged? (5) Suggest other lines along which the underlying idea might be developed. Compare *Macbeth* :

Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more.

(6) To what extent does the point of view regarding the main passage disarm the criticisms suggested under (2), above?

7. Discuss the appropriateness of the following figures of speech. Show how each is suited to the author's (1) subject, (2) style, (3) purpose.

(a) So, naturalists observe, a flea  
Hath smaller fleas that on him prey;  
And these have smaller still to bite 'em,  
And so proceed *ad infinitum*;  
Thus every poet in his kind  
Is bit by him that comes behind. SWIFT, *Satires*

(b) Of all the days that's in the week,  
I dearly love but one day,  
And that's the one that comes betwixt  
A Saturday and Monday. CAREY, *Sally in Our Alley*

(c) As I sat opposite the Treasury Bench, the ministers reminded me  
of those marine landscapes not unusual on the coasts of South America.  
You behold a range of exhausted volcanoes. DISRAELI, *Speeches*

(d) Think, in this battered Caravanserai  
Whose doorways are alternate Night and Day,  
How Sultan after Sultan with his Pomp  
Abode his Hour or two, and went his way.  
FITZGERALD, *Rubaiyat of Omar Khayyam*

(e) He could, perhaps, have passed the Hellespont,  
As once (a feat on which ourselves we prided)  
Leander, Mr Ekenhead, and I did. BYRON, *Don Juan*

## CHAPTER V

### STYLE IN GENERAL

**I**N the foregoing pages we have discussed the elements of style. It now remains to summarize the leading types of style that result from particular combinations of these elements.

**Clearness, Perspicuity, Lucidity**—These terms may be used indifferently to denote the general effect of a combination of qualities such as the following: (i) Simplicity of word and sentence; (ii) brevity of statement; (iii) orderly arrangement of clauses and sentences; (iv) coherent development of subject; (v) concreteness of expression and imagery; (vi) avoidance of remote allusions, etc.

It will be asked, 'What do you mean by preserving a society? All societies are in a state of incipient change; the best of them are often the most changing; what is meant, then, by saying you will "preserve" any? . . .' I answer that, in this respect, the life of societies is like the life of the individuals composing them. You cannot interfere so as to keep a man's body unaltered; you can interfere so as to keep him alive. What changes in such cases will be fatal, is a question of fact. The Government must determine what will, so to say, 'break up the whole thing' and what will not. No doubt it may decide wrong. In France, the country of experiments, General Cavaignac said, 'A Government which allows its principle to be discussed is a lost Government,' and therefore he persecuted on behalf of the Republic. Louis Napoleon similarly persecuted on behalf of the Second Empire. . . . All these may be mistakes, or some of them, or none. Here, as before, the practical difficulties in the application of a rule do not disprove its being the true and the only one.

BAGEHOT, *On Toleration*

When a writer sacrifices other virtues to secure clearness, his style becomes bare, bald, jejune.



The next thing is by gentle degrees to accustom children to those things they are too much afraid of. But here great caution is to be used that you do not make too much haste, nor attempt this cure too early, for fear lest you increase the mischief instead of remedying it. Little ones in arms may be easily kept out of the way of terrifying objects, and till they can talk and understand what is said to them are scarce capable of that reasoning and discourse which should be used to let them know there is no harm in those frightful objects, which we would make them familiar with, and do, to that purpose, by gentle degrees, bring nearer and nearer to them. And, therefore, 'tis seldom there is need of any application of this kind till after they can run about and talk. But yet, if it should happen that infants should have taken offence at anything which cannot be easily kept out of their way, and that they show marks of terror as often as it comes in sight, all the allays of fright, by diverting their thoughts or mixing pleasant and agreeable appearances with it, must be used till it be grown familiar and inoffensive to them.

LOCKE, *On Education*

Strength, Virility, Vigour, Force, Nervousness of style result from (i) clearness, brevity, point of expression; (ii) emphatic arrangement of words in sentences and of sentences in paragraphs; (iii) use of short, or periodic, or antithetical sentences; (iv) the employment of figures used to summarize ideas and to strengthen rather than beautify expression; (v) simple and idiomatic diction, etc.

There are some faults in conversation which no men are so subject to as the men of wit, nor ever so much as when they are with each other. If they have opened their mouths without endeavouring to say a witty thing, they think it so many words lost: it is a torment to the hearers, as much as to themselves, to see them upon the rack for invention, and in perpetual restraint, with so little success. They must do something extraordinary in order to acquit themselves and answer their character, else the standers-by may be disappointed, and be apt to think them only like the rest of mortals. I have known two men of wit industriously brought together in order to entertain the company, where they have made a very ridiculous figure, and provided all the mirth at their own expense.

SWIFT, *On Conversation*

The strong type of style may be exaggerated into a rugged and uncouth manner of writing, and in extreme cases may become coarse and vulgar. The following example shows a style strong and rugged, but in no way degraded.

Destiny has work for that swart burly-headed Mirabeau ; Destiny has watched over him, prepared him from afar. Did not his Grandfather, stout *Col d'Argent* (Silver-Stock, so they named him), shattered and slashed by seven-and-twenty wounds in one fell day, lie sunk together on the Bridge at Casano ; while Prince Eugene's cavalry galloped and regalloped over him,—only the flying sergeant had thrown a camp-kettle over that loved head ; and Vendôme, dropping his spy-glass, moaned out, "Mirabeau is *dead*, then !" Nevertheless he was not dead ; he awoke to breath, and miraculous surgery ;—for Gabriel was yet to be. With his *silver stock* he kept his scarred head erect, through long years ; and wedded ; and produced tough Marquis Victor, the *Friend of Men*. Whereby at last in the appointed year 1749, this long-expected rough-hewn Gabriel Honoré did likewise see the light : roughest lion's whelp ever littered of that rough breed. How the old lion (for our old Marquis too was lionlike, most unconquerable, kingly-genial, most perverse) gazed wondering on his offspring ; and determined to train him as no lion had yet been ! It is in vain, O Marquis ! This cub, though thou slay him and flay him, will not learn to draw in dogcart of Political Economy, and be a *Friend of Men* ; he will not be Thou, but must and will be Himself, another than Thou. Divorce law-suits, 'whole family save one in prison, and three-score *Lettres-de-Cachet*' for thy own sole use, do but astonish the world.

CARLYLE, *French Revolution*

Sublimity, Grandeur, Elevation, Dignity, Weight—The type of style embodying these qualities depends on (i) a subject of a remote or exalted nature ; (ii) choice of stately and less common terms ; (iii) harmonious and elaborate sentences (often periodic) ; (iv) impassioned figures of speech, such as apostrophe, hyperbole, climax, etc.

But the third sister, who is also the youngest—Hush ! whisper whilst we talk of *her* ! Her kingdom is not large, or else no flesh should live ; but within that kingdom all power is hers. Her head, turreted like that of Cybele, rises almost beyond the reach of sight.

She droops not ; and her eyes, rising so high, *might* be hidden by distance. But, being what they are, they cannot be hidden ; though the treble veil of crape which she wears, the fierce light of a blazing misery, that rests not for matins or for vespers—for noon of day or noon of night—for ebbing or for flowing tide—may be read from the very ground. She is the defier of God. She is the mother of lunacies and the suggestress of suicides. Deep lie the roots of her power. . . . She carries no key ; for, though coming rarely amongst men, she storms all doors at which she is permitted to enter at all. And *her name is Mater Tenebrarum—Our Lady of Darkness.*

DE QUINCEY, *Levana*

Pomposity, Magniloquence, Inflation of style are found when the grand manner is employed in expressing facts or thoughts of an ordinary or commonplace nature.

The Princess pronounced with vehemence that she would never suffer these envious savages to be her companions, and that she should not soon be desirous of seeing any more specimens of rustic happiness ; but could not believe that all the accounts of primeval pleasures were fabulous, and was in doubt whether life had anything that could be justly preferred to the placid gratification of fields and woods. She hoped that the time would come when, with a few virtuous and elegant companions, she should gather flowers planted by her own hands, fondle the lambs of her own ewe, and listen without care, among brooks and breezes, to one of her maidens reading in the shade.

JOHNSON, *Rasselas*

Grace, Elegance, Delicacy rank among the highest qualities of style. Care and practice will enable a writer to acquire in a high degree clearness and strength of style, but the graceful and delicate stylist is born, not made. This type of style is notable for (i) careful selection of words ; (ii) mastery of the delicate nuances of meaning of words ; (iii) choice and felicitous expressions ; (iv) avoidance of stereotypes and clichés ; (v) restraint in treatment of subject ; (vi) careful and artistic structure of sentences and paragraphs.

The writer, like the priest, must be exempted from secular labour. His work needs a frolic health ; he must be at the top of his condition. In that prosperity he is sometimes caught up into a perception of means and materials, of feats and fine arts, of fairy machineries

and funds of power hitherto utterly unknown to him, whereby he can transfer his visions to mortal canvas, or reduce them into iambic or trochaic, into lyric or heroic rhyme. These successes are not less admirable and astonishing to the poet than they are to his audience. He has seen something which all the mathematics and the best industry could never bring him into. Now at this rare elevation above his usual sphere, he has come into new circulations, the marrow of the world is in his bones, the opulence of forms begins to pour into his intellect, and he is permitted to dip his brush into the old paint-pot with which birds, flowers, the human cheek, the living rock, the broad landscape, the ocean, and the eternal sky were painted.

EMERSON, *Poetry and Imagination*

Preciosity, Conceit, Frigidity often result from attempts to write a graceful and finished style. In place of the *curiosa felicitas* of the best stylists, we find far-fetched, fanciful, and superfine expressions which leave the reader cold. The art is apparent; but at its best, as in Meredith, the manner exhibits much verbal ingenuity and brilliancy of phraseology.

She had a curiosity to know the title of the book he would read beneath these boughs, and, grasping Crossgay's hand fast, she craned her neck, as one timorous of a fall in peeping over chasms, for a glimpse of the page; but immediately, and still with a bent head, she turned her face to where the load of virginal blossom, whiter than summer-cloud on the sky, showered and drooped and clustered so thick as to claim colour and seem like higher Alpine snows in noon-sunlight, a flush of white. From deep to deeper heavens of white, her eyes perched and soared. Wonder lived in her. Happiness in the beauty of the tree pressed to supplant it, and was more mortal and narrower. Reflection came, contracting her vision and weighing her to earth. Her reflection was: 'He must be good who loves to lie and sleep beneath the branches of this tree!' She would rather have clung to her first impression: wonder so divine, so unbounded, was like soaring into homes of angel-crowded space, sweeping through folded and on to folded white fountain-bow of wings, in innumerable columns.

MEREDITH, *The Egoist*

Vivacity, Animation, Raciness of style spring from the employment of (i) concrete and picturesque language; (ii) easy and spirited

## SECONDARY ENGLISH

flow of sentence; (iii) rapid progress in narration or exposition; (iv) judicious use of dialogue, colloquialisms, etc.

In the novel of *Pendennis*, written ten years ago, there is an account of a certain Costigan, whom I had invented (as I suppose authors invent their personages out of scraps, heel-taps, odds and ends of characters). I was smoking in a tavern parlour one night, and this Costigan came into the room alive—the very man—the most remarkable resemblance of the printed sketches of the man, of the rude drawings in which I had depicted him. He had the same little coat, the same battered hat cocked on one eye, the same twinkle in that eye. 'Sir,' said I, knowing him to be an old friend whom I had met in unknown regions—'sir,' I said, 'may I offer you a glass of brandy-and-water?'—'Bedad ye may,' says he, 'and I'll sing you a song tu.' Of course he spoke with an Irish brogue. Of course he had been in the army. In ten minutes he pulled out an army agent's account, whereon his name was written. A few months after we read of him in a police court. How had I come to know him, to divine him? Nothing shall convince me that I have not seen that man in the world of spirits. In the world of spirits-and-water I know I did; but that is a mere quibble of words. I was not surprised when he spoke in an Irish brogue. I had had cognizance of him before, somehow. Who has not felt that little shock which arises when a person, a place, some words in a book (there is always a collocation) present themselves to you, and you know that you have before met the same person, words, scene, and so forth?

THACKERAY, *De Finibus*

In inferior writers this admirable style becomes prolix, hectic, and turgid, as in the following:

Thus I have sat for an hour and more, with the fierce fever of a vivid conception of the fact of this man Livingstone raging in my blood, unfit alike for converse or composition. The triumphs of his indomitable spirit have kept revolving in my brain until it swam, and there was something akin to repressed delirium, the agony of a speechless wonder, and a wild joy, uncommunicable. . . . I am grateful that in the quiet of the twilight hour I have felt the spirit of his triumph boil my blood till my brain whirled with its intoxication. When the frenzy has passed there is peace—not the shattered help-

lessness of drug-reaction, but a wholesome calm like the sweet ministry of the moon after the relentless fires of noontide and the wild passion of a pageant sunset. Then is the sense of something added to the soul, something that seems to be remembered and yet to have been born in travail, a new and wondrous thing not known before.

Press

**NOTE**—The foregoing classification of styles should not be applied too rigidly. The terms we have used are not to be regarded as final: each represents an element of style that is always combined with other elements—*e.g.* clearness is naturally associated with force. When, for example, we describe a style as sublime we take the element that preponderates; there is always a residuum of other qualities without which even the sublimity would suffer.

---

**Special Features of Poetry**—It may be of use to bring together the various references we have made to differences between prose and poetry.

**DICTION**—Poetry, on the one hand, eschews words that have merely prosaic associations, *e.g.* technical terms, colloquialisms, vulgarisms, etc., but, on the other hand, it makes use of archaisms; special forms of words, *e.g.* *vale*, *rill*, *ere*, *or* (either), *smite*; compound adjectives; epithets (*e.g.* lavish use of adjectives); concrete and picturesque language. It should also be noted that the diction of poetry may be both more periphrastic and more concise than that of prose. In the one case, a descriptive phrase is used instead of the ordinary term; in the other, a word may convey a wealth of meaning.

**FIGURES OF SPEECH**—There is a greater abundance of figures of speech in poetry than in prose, especially those of the more æsthetic and emotional kinds, *e.g.* simile, metaphor, personification, hyperbole, exclamation, apostrophe. Ordinary prose is sparing in the employment of figures, and confines itself to only a few types, *e.g.* antithesis and plain forms of simile. At the same time, almost every form of figure may be found in poetic prose.

**SENTENCE**—In poetry the structure of the sentence is generally looser and less formal than in prose. The student, however, should keep in mind exceptional cases such as Classical or Augustan verse, and the poetic periods of Milton. Inversion is freely introduced into poetry for the sake of emphasis, metre, and rhyme.

**EUPHONY** is a necessary element of poetry: see section on vowel-music (p. 206). Cacophony, however, is often strikingly employed for special effects (p. 222). For euphony of prose see p. 218.

**GRAMMAR**—Various grammatical licences are permitted to poetry which are denied to prose, *e.g.* plural for singular, and *vice versa*; omission of personal or relative pronoun, and of adverbial suffix *ly*. Note also addition of *er* or *est* to adverbs.

- (a) Many a holy text around she strews  
That *teach* the rustic moralist to die,
- (b) ^ Who steals my purse steals trash.
- (c) The furrow followed *free*.
- a? . . . Whatever to thee anon  
Plain*lier* shall be revealed.

## GENERAL EXERCISES

1. (1) Make up idiomatic phrases, using the following words as the basis of each phrase. (2) Point out any colloquial, familiar, or slang phrases which occur.

*Go ; make ; settle ; before ; beat ; bell ; better ; best ; bill ; bit ; round (verb) ; turn ; blow ; bone ; book ; break ; bring ; buckle ; broad ; cast ; catch ; check ; clap ; clouds ; coat ; cock ; come ; conscience ; day ; distance ; double ; draw ; dress ; drive ; ear ; eat ; finger ; edge ; fall ; set ; fly ; foot ; gain ; good ; do ; hard ; heave ; here ; high ; hit ; hold ; house ; bring ; hunt ; lay ; let ; lift ; light ; lie ; liberty ; look ; loose ; pitch ; quit ; round ; rub ; sail ; serve ; set ; short ; strike ; table ; throw ; tooth ; turn ; up ; water ; wear ; wind ; wing ; work ; air ; back ; bear .*

2. Below are a number of words of Romance origin. Corresponding to each word write down one of O.E. derivation of a similar meaning, and one of a later Romance origin, also of a similar meaning (e.g. Rom. *sort*, O.E. *kind*, later Rom. *species*).

*Valuable ; condone ; commencing ; revive ; count ; riches ; marvel ; pity .*

3. Correct or justify the following sentences :

(a) A heavy duty was laid on French salt, brandy, and tobacco, which, being things of general consumption, lay heavily upon the body of the people.

(b) Whither is fled the visionary gleam ?  
Where is it now, the glory and the dream ?

(c) For if by chance he has been surprised into a short nap at sermon, upon recovering out of it, he stands up and looks about him.

(d) She continued to hoodwink a number of people, and to consistently rob them.

(e) Our life in after years is very much influenced by our life as a child.



**SENTENCE**—In poetry the structure of the sentence is generally looser and less formal than in prose. The student, however, should keep in mind exceptional cases such as Classical or Augustan verse, and the poetic periods of Milton. Inversion is freely introduced into poetry for the sake of emphasis, metre, and rhyme.

**EUPHONY** is a necessary element of poetry: see section on vowel-music (p. 206). Cacophony, however, is often strikingly employed for special effects (p. 222). For euphony of prose see p. 218.

**GRAMMAR**—Various grammatical licences are permitted to poetry which are denied to prose, *e.g.* plural for singular, and *vice versa*; omission of personal or relative pronoun, and of adverbial suffix *ly*. Note also addition of *er* or *est* to adverbs.

- (a) Many a holy text around she strews  
That *teach* the rustic moralist to die,
- (b) ^ Who steals my purse steals trash.
- (c) The furrow followed *free*.
- a? . . . Whatever to thee anon  
Plain*lier* shall be revealed.

mind any part of England, or this world, since every part, even of your body, deserves titles of higher dignity. No prince would be loath to die, that were assured of so fair a tomb to preserve his memory; but I have a greater advantage than so; for since there is a religion in friendship and a death in absence, to make up an entire friend there must be a heaven too; and there can be no heaven so proportional to that religion and that death as your favour; and I am gladder that it is a heaven than that it were a court, or any other high place of this world, because I am likelier to have a room there than here, and better cheap; Madam my best treasure is time, and my best employment of that (next my thoughts of thankfulness for my Redeemer) is to study good wishes for you, in which I am by continual meditation so learned, that any creature (except your own good angel) when it would do you most good might be content to come and take instructions from

Your humble and affectionate servant,

J. DONNE

- (e) In gay hostility and barb'rous pride,  
 With half mankind embattled at his side,  
 Great Xerxes comes to seize the certain prey  
 And starves exhausted regions in his way;  
 Attendant Flatt'ry counts his myriads o'er,  
 Till counted myriads soothe his pride no more;  
 Fresh praise is try'd till madness fires his mind,  
 The waves he lashes and enchains the wind,  
 New pow'rs are claimed, new pow'rs are still bestowed,  
 Till rude resistance lops the spreading god;  
 The daring Greeks deride the martial show,  
 And heap their valleys with the gaudy foe.

JOHNSON, *The Vanity of Human Wishes*

(f) He was assaulted, during his precipitated return, by the rudest fierceness of wintry elemental strife; through which, with bad accommodations and innumerable accidents, he became a prey to the merciless pangs of the acutest spasmodic rheumatism. Such was the check which almost instantly curbed, though it could not subdue, the rising pleasure of his hopes of entering upon a new species of existence—that of an approved man of letters; for it was on the bed of sickness, exchanging the light wines of France, Italy, and Germany, for the black and loathsome potions of the Apothecaries' Hall, writhed by darting stitches, and burning with fiery fever, that he felt the full force of that sublunary equipoise that seems evermore to hang suspended over the attainment of long-sought and uncommon felicity, just as it is ripening to burst forth with enjoyment!

MADAME D'ARBLAY

4. (1) Examine the style of the passages below, and state in which class—simple, ornate, colloquial, etc.—you would place them. (2) Analyse the vocabulary, examine the sentences, etc., of each passage to find reasons for classifying the extracts. (3) In addition, point out any figures of speech, etc.

(a) Cambises was a great king, such another as our master is: he had many lord-deputies, lord-presidents, and lieutenants under him. It is a great while agoe since I read the history. It chanced he had under him in one of his dominions a briber, a gift-taker, a gratifier of rich men; he followed gifts as fast as he that followed the pudding; a hand-maker in his office, to make his sonne a great man; as the old saying is, 'Happy is the child whose father goeth to the devill.' The cry of the poor widdow came to the emperour's eare and caused him to flay the judge quicke and layd his skinne in his chayre of judgement, that all judges that should give judgement afterward should sit in the same skinne. Surely it was a goodly signe, a goodly monument, the signe of the judge's skinne. I pray God we may once see the signe of the skinne in England.

LATIMER, *Sermons*

(b) It is a restful chapter in any book of Cooper's when somebody doesn't step on a dry twig and alarm all the reds and whites for two hundred yards around. Every time a Cooper person is in peril, and absolute silence is worth four dollars a minute, he is sure to step on a dry twig. There may be a hundred handier things to step on, but that wouldn't satisfy Cooper. Cooper requires him to turn out and find a dry twig; if he can't do it, go and borrow one. In fact the Leather Stocking Series ought to have been called the Broken Twig Series.

MARK TWAIN

(c) Long, Dodington, in debt, I long have sought  
To ease the burden of my graceful thought.  
And now a poet's gratitude you see:  
Grant him two favours, and he'll ask for three:  
For whose the present glory, or the gain?  
You give protection, I a worthless strain.  
You love and feel the poet's sacred flame,  
And know the basis of a solid fame;  
Though prone to like, yet cautious to commend,  
You read with all the malice of a friend;  
Nor favour my attempts that way alone,  
But, more to raise my verse, conceal your own.

EDWARD YOUNG

(d) Madam—I am not come out of England, if I remain in the noblest part of it your mind; yet I confess it is too much diminution to call your

name would you give to the style of each passage? (3) Rewrite the first extract in the first person, in the words of one of the young Cratchits.

(a) There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, its size and cheapness, were the themes of universal admiration. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't eat it all at last! Yet every one had had enough, and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the backyard and stolen it while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastry-cook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half a quarter of ignited brandy, and bedight with Christmas holly stuck into the top.

DICKENS, *Christmas Carol*

- (b) A fool, a fool! I met a fool i' the forest,  
 A motley fool; a miserable world!  
 As I do live by food, I met a fool.  
 'Good morrow, fool,' quoth I. 'No, sir,' quoth he,  
 'Call me not fool till heaven hath sent me fortune.'  
 And then he drew a dial from his poke,  
 And looking on it with lack-lustre eye,  
 Says very wisely, 'It is ten o'clock;  
 Thus may we see,' quoth he, 'how the world wags:  
 'Tis but an hour ago since it was nine,  
 And after one hour more 'twill be eleven;  
 And so from hour to hour we ripe and ripe,  
 And then from hour to hour we rot and rot,  
 And thereby hangs a tale.' When I did hear  
 This motley fool thus moral on the time,

5. Several words have been omitted from the following passages, their places being left blank. (1) Suggest words to fill the places, giving reasons for your choice. (2) Mention any alternative words which might be possible, and your reasons for not preferring them.

(a) He was a [ ] and a shining light; and ye were willing for a season to rejoice in his light. ST JOHN

(b) On the tree-tops a [ ] peacock lit,  
And o'er him flow'd a golden cloud, and [ ]  
Upon him, slowly dropping fragrant dew. TENNYSON, *Enone*

(c) Verily, I seem like one  
Who, when day is almost done,  
Through a thick wood meets the sun  
That [ ] in her hair. MORRIS, *Rapunzel*

(d) This is what in all times and all tongues has been said by the pure-hearted and strong-sighted, who, standing as it were on the mountain-tops of thought and looking over the shadowy ocean, have beheld the [ ] of land.  
HENRY GEORGE, *Progress and Poverty*

6. The following are groups of *antonyms*, i.e. words opposite in meaning. (1) Select words to illustrate the different degrees of dissimilarity or similarity between them, and (2) write sentences to bring out their meaning.

*Deliver, free, liberate, rescue: confine, capture, suppress, restrain; pithy, laconic, expressive, nervous: weak, diluted, pointless, vapid, flat; hinder, prevent, interrupt, obstruct, retard, debar, embarrass: accelerate, expedite, promote, facilitate; profound, deep, fathomless, abysmal: shallow, superficial; apiece, distributively, individually, severally, separately, analytically: collectively, together, indiscriminately, confusedly, synthetically.*

7. (1) Give synonyms and antonyms of the following words. (2) Illustrate the use of your words by means of sentences.

*Prowess; rebuke; rabble; proclaim; conclude; delight (noun); immerse; laborious; encourage; pastime; sincere; soft; slavery; powerful; provide; silent; inherent; gracious; enterprising; confusion; inquisitive.*

8. (1) What types of humour do the following passages represent? Point out how the different effects are obtained in each case. (2) What

reason, but fancy, behind them ; and produced combinations of confused magnificence that not only could not be credited, but could not be imagined.

JOHNSON, *Lives of the Poets*

(c) The lecturer [on the subject of the New World] had to stand upon an old table, which, when he mounted it, was discovered to have but three legs, which was generally propped up by some enthusiastic disciple who put his knee under it ; but when he was carried away by some point which his friend on the table made successfully, he joined in the applause, which altered his position, and let the orator down. HOLYOAKE, *History of Co-operation*

(d) A similar ebullition of political rancour with that which so difficultly had been conquered for Mr Canning foamed over the ballot-box to the exclusion of Mr Rogers. MADAME D'ARBLAY

(e) This was owning the bishops' authority, and renouncing their former principles ; and therefore the heads of the party who were then in Edinburgh, when they saw the storm coming upon them, settled these measures, and sent advices to them all round the country, that they should do or say nothing that might give a particular distaste, but look on and do their duty as long as they were connived at, and when any proclamation commanded them to be silent, obey it all at once, for they thought that if great numbers were turned out at once, it would make such a vacancy and destitution of Divine service in the nation, that the Government, unable to fill their places on a sudden, would be obliged to take them in again, if it were but to allay the popular clamour. BURNET, *History of my Own Time*

14. (1) Compare the two following descriptive passages. (2) Say which you prefer, and why. (3) Comment upon the use of the adjective.

(a) His high, wide forehead sloped up to stiff, white hair, and jutted over deep-set, dark, soul-searching eyes—soft eyes, quick, sideways-darting eyes ; formidable, fierce eyes ; friendly, confiding, humorous eyes—and the strong, broad nose, whose sensitive nostrils dilated with every emotion, went well with the tremendous crunch of the wide, powerful jaws, sweeping from large, flat ears, lying close to the head ; the massive, square chin, the large, expressive mouth, swept by a crisp, snowy moustache ; the pointed, fighting head, the short, muscular neck, the wide shoulders and deep chest.

CREELMAN, *Diaz, Master of Mexico*

(b) And really it might have confused a less modest man than Tom to find himself sitting next that coachman ; for, of all the swells that ever flourished a whip professionally, he might have been elected emperor. He didn't handle his gloves like any other man, but put them on—even while he was standing on the pavement, quite detached from the coach—as if the four greys were, somehow or another, at the ends of the fingers. It was the same

DISRAELI

(f) The noble Lord is the Rupert of debate.

(h) And then, of a sudden, it—ah, but stay,  
I'll tell you what happened, without delay.HOLMES, *The Deacon's Masterpiece*

(j) Marley's face, with a dismal light about it, like a bad lobster in a dark cellar.

DICKENS, *Christmas Carol*

12. (1) In what style is each of the following extracts written?  
 (2) Translate into plainer language. (3) Point out any archaism of word or idiom. (4) Summarize in your own words the meaning of each extract.

(a) I have loved you long, and now at the length I must leave you, whose hard heart I will not impute to discourtesy, but destiny; it contenteth me that I died in faith, though I could not live in favour, neither was I ever more desirous to begin my love, than I am now to end my life. Things which cannot be altered, are to be borne, not blamed: follies past are sooner remembered than redressed, and time lost may well be repented but never recalled. I will not recount the passions I have suffered, I think the effects show them, and now it is more behoveful for me to fall to praying for a new life, than to remember the old: yet this I add (which though it merit no mercy to save, it deserveth thanks of a friend) that only I loved thee, and lived for thee, and now die for thee.

LYLY, *Euphues and his England*

(b) First, young children use not; young men, for fear of them whom they be under too much, dare not; sage men, for other greater business, will not; aged men, for lack of strength, can not; rich men, for covetousness sake, care not; poor men, for cost and charge, may not; masters, for their household keeping, heed not; servants, kept in by their masters, very often shall not; craftsmen, for getting of their living, very much leisure have not; and many there be that oft begins, but, for unaptness, proves not; and most of all, which when they be shooters give it over and list not; so that generally men everywhere, for one or other consideration, much shooting use not.

ASCHAM, *Toxophilus*

13. Criticize and amend the structure of the following sentences:

(a) If they can succeed in impressing the notion that they are far-seeing and fortunate on the holders of loanable capital, they may overshoot the mark.

ROGERS, *Industrial Hist.*

(b) What they wanted, however, of the sublime, they endeavoured to supply by hyperbole: their amplification had no limits; they left not only

who were suffocated by their own chain-mail and cloth of gold, his maxims perish under that load of words which was designed for their ornament and their defence. But it is clear from the remains of his conversation that he had more of that homely wisdom which nothing but experience and wisdom can give than any writer since the time of Swift. If he had been content to write as he talked, he might have left books on the practical art of living superior to the Directions to Servants.

MACAULAY, *Johnson*

16. (1) Compare the two pairs of extracts given below. In (a) point out how the second passage is a verbose paraphrase of the first.  
(2) In (b) rewrite each passage in the diction of the other.

(a) (i) One touch of nature makes the whole world kin. SHAKESPEARE

(ii) They had no regard to that uniformity of sentiment which enables us to conceive and to excite the pains and the pleasure of other minds.

JOHNSON

(b) (i) Her singular talents for government were founded equally on her temper and on her capacity. Endowed with a great command over herself, she soon obtained an uncontrolled ascendant over her people; and while she merited all their esteem by her real virtues, she also enjoyed their affection by her pretended ones. Few sovereigns of England succeeded to the throne in more difficult circumstances; and none ever conducted the government with such uniform success and felicity. Though unacquainted with the practice of toleration, the true secret for managing religious factions, she preserved her people, by her superior prudence, from those confusions in which theological controversies had involved all the neighbouring nations; and though her enemies were the most powerful princes of Europe, the most active, the most enterprising, the least scrupulous, she was able by her vigour to make deep impressions on their state; her own greatness meanwhile remained untouched and unimpaired.

HUME, *Queen Elizabeth*

(ii) He was a man right comely and well proportioned in all points, both in complexion and lineaments of the body. He took all things in good part, bearing no malice nor rancour from his heart, but straightways forgetting all injuries and offences done against him. He was very kind and natural to his kinsfolk, and yet not bearing with them anything otherwise than right would require, giving them always for a general rule, yea, even to his own brother and sister, that they doing evil should seek or look for nothing at his hand, but should be as strangers and aliens unto him, and they to be his brother or sister which used honesty and godly trade of life.

FOXE, *Bishop Ridley*

17. (1) Comment upon the diction of the following passages. Point out how far in each it is (a) inaccurate; (b) inappropriate; (c) insuffi-



with his hat. He did things with his hat which nothing but an unlimited knowledge of horses, and the wildest freedom of the road, could ever have made him perfect in. Valuable little parcels were brought to him with particular instructions, and he pitched them into his hat, and stuck it on again, as if the laws of gravity did not admit of such an event as its being knocked off or blown off, and nothing like an accident could befall it. The guard, too! Seventy breezy miles a day were written in his very whiskers. His manners were a canter; his conversation a round trot. He was a fast coach upon a downhill turnpike road; he was all pace. A waggon couldn't have moved slowly with that guard and his key-bugle on the top of it!

DICKENS, *Martin Chuzzlewit*

15. (1) Examine and classify the styles of the two following extracts, paying attention to any peculiarities of diction, sentences, figures of speech, etc. (2) Write, as well as you can, the one in the style of the other, imitating construction of sentences, etc.

(a) To sit as a passive bucket and be pumped into, whether you consent or not, can in the long-run be exhilarating to no creature; how eloquent soever the flood of utterance that is descending. But if it be withal a confused unintelligible flood of utterance, threatening to submerge all known landmarks of thought, and drown the world and you!—I have heard Coleridge talk, with eager musical energy, two stricken hours, his face radiant and moist, and communicate no meaning whatsoever to any individual of his hearers,—certain of whom, I for one, still kept eagerly listening in hope; the most had long before given up, and formed (if the room were large enough) secondary humming groups of their own. He began anywhere: you put some question to him, made some suggestive observation: instead of answering this, or decidedly setting out towards answer of it, he would accumulate formidable apparatus, logical swim-bladders, transcendental life-preservers and other precautionary and vehicular gear, for setting out; perhaps did at last get under way,—but was swiftly solicited, turned aside by the glance of some radiant new game on this hand or that, into new courses; and ever into new; and before long into all the universe, where it was uncertain what game you would catch, or whether any.

CARLYLE, *Life of Sterling*

(b) On men and manners, at least on the men and manners of a particular age, Johnson had certainly looked with a most observant and discriminating eye. His remarks on the education of children, on marriage, on the rules of society, are always striking, and generally sound. In his writings, indeed, the knowledge of life, which he possessed in an eminent degree, is very imperfectly exhibited. Like those unfortunate chiefs of the Middle Ages

(c) The council thought the loss of your eyes too easy a censure.

SWIFT, *Gulliver's Travels*

(d) Do you know that you are new christened, and have had me for a gossip?

FOOTE, *Lame Lover*

(e)

Come, civil night,

Thou sober-suited matron, all in black,

And learn me how to lose a winning match ;

Hood my unmann'd blood, bating in my cheeks,

With thy black mantle. SHAKESPEARE, *Romeo and Juliet*

(f) In the playhouse, when he doth wrong, no critic is so apt to hiss and explode him.

FIELDING, *Tom Jones*

(g)

Tell wit how much it wrangles

In tickle points of niceness. RALEIGH, *Soul's Errand*

(h) The sun broke out into a warm delicate day. WHITE, *Selborne*

(i) We will make a brave breakfast with a piece of powdered beef.

WALTON, *Compleat Angler*

(j) What great pomp and crack is this that the Roman Catholics make of antiquity !

JEWELL, *Apology*

(k) Here's a young lad framed of another leer.

SHAKESPEARE, *Titus Andronicus*

(l) Stand, rogue, stand ; you neat slave, strike !

SHAKESPEARE, *King Lear*

19. Examine the following paragraph. (1) Point out as many figures of speech as you can. (2) Analyse it, and point out the topic sentence. (3) Examine the vocabulary and types of sentence. (4) Comment upon the style in general.

As it was, he was the man of the last thirteen years of the eighteenth century, and of the first twenty-three of the nineteenth century. He belonged half to the old, and half to the new school of poetry. His personal taste led him to the former ; the thirst of praise to the latter ; his talents were equally suitable to both. His fame was a common ground on which the zealots on both sides—Gifford, for example, and Shelley—might meet. He was the representative, not of either literary party, but of both at once, and of their conflict, and of the victory by which that conflict was terminated. His poetry fills and measures the whole of the vast interval through which our literature has moved since the time of Johnson. It touches the ' Essay on Man ' at the one extremity, and the ' Excursion ' at the other.

MACAULAY, *Essay on Byron*

cient ; (d) harsh ; (e) over-elaborate. (2) Rewrite the prose passages in what appears a more accurate fashion. (3) Paraphrase the poetic passage into good modern English.

(a) Slowly and fearsomely the *débris* of the old aristocratic circles of society crept back to take up the torn threads of their mangled life, and under cover of the wild excitement produced in all classes by this violent reaction in public affairs, the dismembered aristocracy eagerly sought each other and joyfully clasped hands.

(b) A joiner was appointed to mend some things that were out of order in the device of the Masque, which the king meant to have repeated on Shrove-tide, who, having kindled a fire upon a false hearth to heat his glue-pot, the force thereof pierced soon, it seems, the single brick, and, in a short time that he absented himself upon some occasion, fastened upon the basis, which was of dry deal board underneath, which suddenly conceiving flame, gave fire into the device of the masque, all of oiled paper and dried fir, and so in a moment dispersed itself among the rest of that combustible matter, that it was past any man's approach almost before it was discovered.

(c) Of that little group of five royalties, three would only cross that threshold to meet their death, the fourth, Madame Royale, was destined to languish in captivity for more than three weariful years, whilst the Dauphin of France would be condemned to an official death within those four walls, by virtue of the false certificate representing him as having succumbed to the ravages of natural disease.

(d) Sleep is as nice as woman :  
The more I court it, the more it flies me,  
Thy elder brother will be kinder yet,  
Unsent-for death will come. To-morrow !  
Well, what can to-morrow do ?  
I and my discontents shall rest together,  
What hurt is there in this ? But death against  
The will is but a slovenly kind of potion.

SUCKLING, *Brennorall*

18. In the examples quoted below some words are used in an archaic sense. (1) Point out the change in meaning, and (2) write the examples in modern English.

(a) The holy and innocent idiot, or plain easy people of the laity.

JEREMY TAYLOR, *Doctor Dubitatis*

(b) For my part, I think a woman's heart is the most impertinent part of her whole body.

ESTCOURT (1706)

justifiable? (2) Test your answer by breaking up each sentence into smaller sentences.

(a) When we reflect that the Navy of France had been nearly annihilated as early as 1759, in the action of Quiberon; that Spain could make little or no opposition to us on the ocean; and that we were masters of Quebec, Montreal, together with all Canada; Cape Breton, Pondicherry, Goree, Belleisle, and a large part of Cuba; besides the islands of Martinique and Guadaloupe; not to mention the capture of Manilla, which was not then known; while, on the other hand, the enemy, though they probably would have effected the conquest or reduction of Portugal, in the course of the ensuing campaign, yet had taken nothing from us, which they had retained, except Minorca;—when we consider these facts, what shall we say to a Peace, which restored to the two branches of the House of Bourbon, every possession above enumerated, except Canada?—for, as to Cape Breton, when dismantled, it became only an useless desert; accepting, in exchange for so many valuable Colonies or Settlements in every quarter of the globe, the cession of the two Floridas from Spain, together with the restitution of Minorca by France.

WRAXALL, *Memoirs*

(b) Whatever beauty there may result from effects of light on foreground objects,—from the dew of the grass, the flash of the cascade, the glitter of the birch trunk, or the fair daylight hues of darker things (and joyfulness there is in all of them), there is yet a light which the eye invariably seeks with a deeper feeling of the beautiful,—the light of the declining or breaking day, and the flakes of scarlet cloud burning like watch-fires in the green sky of the horizon; a deeper feeling, I say, not perhaps more acute, but having more of spiritual hope and longing, less of animal and present life: more manifest, invariably, in those of more serious and determined mind (I use the word serious, not as being opposed to cheerful, but to trivial and volatile), but, I think, marked and unfailling even in those of the least thoughtful dispositions.

RUSKIN, *Modern Painters*

22. In the following paragraph (1) give the topic sentence; (2) show how the idea is developed from sentence to sentence; (3) comment on the type of sentence employed, on the vocabulary, and on the rhythm.

Those who roused the people to resistance, who directed their measures through a long series of eventful years, who formed, out of the most unpromising materials, the finest army that Europe had ever seen, who trampled down king, Church, and aristocracy, who, in the short intervals of domestic sedition and rebellion, made the name of England terrible to every nation on the face of the earth, were no vulgar fanatics. Most of their absurdities were mere external badges, like the signs of freemasonry, or the

20. (1) Point out any exaggeration or abundance in the following extracts.] (2) Suggest more appropriate imagery. (3) In what does the absurdity consist? (4) Write the meaning of each extract more simply and briefly. (5) Which of the two given passages has the greater poetical merit, and why?

- (a) The flowers, called out of their beds,  
Start and raise up their drowsy heads;  
And he that for their colour seeks,  
Will find it mantling in her cheeks,  
Where roses mix; no civil war  
Between her York and Lancaster.  
The marigold, whose courtier face  
Echoes the sun, and doth unlace  
Her at his rise, at his full stop  
Packs and shuts up her gauzy shop,  
Mistakes her cue, and doth display:  
Thus Phillis antedates the day.

These miracles had cramped the sun,  
Who, thinking that his kingdom's won,  
Powers with light his frizzled locks,  
To see what saint his lustre mocks. . . .

But what new-fashioned palsy's this,  
Which makes the boughs divest their bliss;  
And that they might her footsteps straw,  
Drop their leaves with shivering awe?  
Phillis perceives, and—lest her stay  
Should wed October unto May,  
And as her beauty cause a spring,  
Devotion might an autumn bring—  
Withdrew her beams, yet made no night,  
But left the sun her curate light.

CLEVELAND, *On Phillis, waking before Sunrise*

- (b) I do not love thee, oh I my fairest,  
For that richest, for that rarest  
Silver pillar, which stands under  
Thy sound head, that globe of wonder;  
Though that neck be whiter far  
Than towers of polished ivory are.

CAREW, *The Compliment*

21. (1) In how far is the length of the two following sentences

*Band; bank; bandy; bar; base; bat; bay; battery; beam; bear; check; civil; cob; eccentric; racket; rack; rank; stole; strand; tack; table; tell; lie; fast; fawn; fit; fleet; grave; heel; light; list; mole; port; rent; rifle; box; pitch; quarter; saw.*

25. In the following passage the poet, in figurative language, is addressing his dead mother, whose portrait is before him. (1) Point out the figures of speech, and in particular note the details of the extended simile. (2) Write the passage in the literal manner, obtaining where possible the literal significance of each part of the simile.

Thou, as a gallant bark from Albion's coast  
 (The storms all weathered and the ocean crossed)  
 Shoots into port at some well-havened isle  
 Where spices breathe, and brighter seasons smile,  
 There sits quiescent on the floods, that show  
 Her beauteous form reflected clear below,  
 While airs impregnated with incense play  
 Around her, fanning light her streamers gay,—  
 So thou, with sails how swift I hast reached the shore,  
 'Where tempests never beat, nor billows roar ;'  
 And thy loved consort on the dangerous tide  
 Of life long since has anchored by thy side.  
 But me, scarce hoping to attain that rest,  
 Always from port withheld, always distressed—  
 Me howling blasts drive devious, tempest-tossed,  
 Sails ripped, seams opening wide, and compass lost,  
 And day by day some current's thwarting force  
 Sets me more distant from a prosperous course.

COWPER, *On the Receipt of My Mother's Picture*

26. (1) Note in the following passages the words which are placed together and resemble each other in meaning. (2) Distinguish, where possible, between the different shades of meaning apparent in each member of the same group.

(a) The most profitable thing in this world for the institution of the human life is history. Only the continual reading thereof maketh young men equal in prudence to old men; and to old fathers stricken in age it ministereth experience of things. More, it yieldeth private persons worthy of dignity, rule, and governance; it compelleth the emperors, high rulers, and governors to do noble deeds, to the end they may obtain immortal glory; it exciteth, moveth, and stirreth the strong hardy warriors, for the great laud that they

dresses of friars. We regret that these badges were not more attractive. We regret that a body to whose courage and talents mankind has owed inestimable obligations had not the lofty elegance which distinguished some of the adherents of Charles I, or the easy good-breeding for which the court of Charles II was celebrated. But, if we must make our choice, we shall, like Bassanio in the play, turn from the specious caskets, which contain only the death's head and the fool's head, and fix our choice on the plain leaden chest which conceals the treasure.

MACAULAY, *Leigh Hunt*

23. (1) Point out the examples of barbarisms below, and write the expressions in the standard English vocabulary. (2) Discuss the use of the barbarisms, and state where you think the use is justifiable.

(a) The entertainment and show went forward, and most of the presenters went backward; wine did so occupy their upper chambers.

HARRINGTON

(b) Not one word can justly be said against the character or ability of any of the nominees. They are in every way immensely superior to their Democratic opponents, who number among them, as far as the nominations have gone, half a dozen doggery<sup>1</sup>-keepers, a crooked ex-gager, a police-court shyster,<sup>2</sup> and a railroad lobbyist.

*Chicago Tribune*

(c) Wacha was wonderfully steady except towards the end of Friday afternoon, when Brooke's and Douglas's long defensive stand broke his heart. Hard as the pitch was, he broke from both sides.

*Times of India*

(d) The latter succeeded in planting a right heavily upon Beatty's cheek during the thirteenth round, compelling them to clinch.

(e) And all his greaves and cuisses dash'd with drops of onset.

TENNYSON

(f) Grandeur and effect may be obtained by reducing the colours to little more than chiaroscuro.

(g) If the disease is inveterate, yet they have *lucida intervalla*; or if more continue 'tis *hostis magis assiduus quam gravis*.

(h) We will say mournfully that we stand speechless, stupent, and know not what to say!

(i) What bishops like best in their clergy is a dropping-down-deadness of manner.

SYDNEY SMITH

24. The following is a list of *homonyms*, i.e. words which have more than one completely distinct meaning. Distinguish between the meanings of the words, and point out cases where we obtain the same form of word from different roots.

<sup>1</sup> Low drinking-den.

<sup>2</sup> Low attorney.

For there I picked up on the heather,  
 And there I put inside my breast  
 A moulted feather, an eagle-feather !  
 Well, I forget the rest.

BROWNING, *Memorabilia*

29. (1) Point out what you think are the leading features of (a) diction, (b) sentence-construction, and (c) idiom of the following passage. (2) Rewrite, in simpler language, the comparison worked out in the course of the extract.

Integrity of understanding and nicety of discernment were not allotted in a less proportion to Dryden than to Pope. The rectitude of Dryden's mind was sufficiently shown by the dismissal of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers. But Dryden never desired to apply all the judgment that he had. He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. He spent no time in struggles to rouse latent powers; he never attempted to make that better which was already good, nor often to mend what he must have known to be faulty. He wrote, as he tells us, with very little consideration; when occasion or necessity called upon him, he poured out what the present moment happened to supply, and when once it had passed the press, ejected it from his mind; for when he had no pecuniary interest, he had no further solicitude.

JOHNSON, *Lives of the Poets*

30. (1) 'The main function of prose is to convey information, that of poetry to give pleasure.' Illustrate this dictum from the following extracts, pointing out how far each fulfils its function. (2) Turn extract (c) into prose, converting each metaphor into a corresponding simile. (3) Compare the styles of extracts (b) and (c). Which would you say was the more ornate, and why?

(a) The shell is made by the folded skin or 'mantle'; it consists for the most part of carbonate of lime along with a complex organic substance called conchiolin; it shows three layers, of which the outermost is somewhat soft and without lime, while the innermost shines with a mother-of-pearl iridescence. The whole product is a cuticle—something formed from the skin; its varied colours and forms are beautiful. . . . Another very characteristic structure is the so-called 'foot,' a muscular protrusion of the ventral surface, an organ used in creeping and swimming, leaping and boring, but absent in the sedentary oysters.

THOMSON, *Animal Life*

(b) See what a lovely shell,  
 Small and pure as a pearl,



have after they be dead, promptly to go in hand with great and hard perils, in defence of their country; and it prohibiteth reprobable persons to do mischievous deeds, for fear of infamy and shame: so thus, through the monuments of writing, which is the testimony unto virtue, many men have been moved, some to build cities, some to devise and establish laws right profitable, necessary, and behoveful for the human life; some other to find new arts, crafts and sciences, very requisite to the use of mankind.

BERNERS, *Preface*

(b) His natural cheerfulness and vivacity grew clouded, and a kind of sadness and dejection of spirit stole upon him. He, who had been so exactly unreserved and affable to all men, that his face and countenance was always present, and vacant to his company, and held any cloudiness, and less pleasantness of the visage, a kind of rudeness or incivility, became, on a sudden, less communicable; and thence, very sad, pale, and exceedingly affected with the spleen. In his clothes and habit, which he had intended before always with more neatness, and industry, and expense than is usual in so great a mind, he was not now only incurious, but too negligent; and in his reception of suitors, so quick and sharp and severe, that there wanted not some men (who were strangers to his nature and disposition), who believed him proud and imperious, from which no mortal man was ever more free.

CLARENDON, *History of the Great Rebellion*

27. Rewrite the foregoing passages in more modern English so as to bring out the force of the synonymous terms.

28. (1) In the following poem the last two stanzas contain a figure of speech. Point out what figure it is, and show how it is connected with the first two stanzas. (2) Rewrite the poem in your own words, emphasizing the way in which the last two stanzas illustrate the first two.

Ah, did you once see Shelley plain,  
 And did he stop and speak to you?  
 And did you speak to him again?  
 How strange it seems, and new!  
 But you were living before that,  
 And you are living after;  
 And the memory I started at—  
 My starting moves your laughter!  
 I crossed a moor, with a name of its own,  
 And a use in the world no doubt,  
 Yet a hand's-breadth of it shines alone  
 'Mid the blank miles round about.

Lying close to my foot,  
 Frail, but a work divine,  
 Made so fairly well  
 With delicate spire and whorl,  
 How exquisitely minute,  
 A miracle of design !  
 The tiny cell is forlorn,  
 Void of the little living will  
 That made it stir from the shore.  
 Did he stand at the diamond door  
 Of his house in a rainbow frill ?  
 Did he push, when he was uncurl'd,  
 A golden foot or a fairy horn  
 Thro' his dim water-world ?

TENNYSON, *Maud*

- (c) This is the ship of pearl, which, poets feign,  
 Sails the unshadowed main,—  
 The venturous bark that flings  
 On the sweet summer wind its purpled wings  
 In gulfs enchanted, where the siren sings,  
 And coral reefs lie bare,  
 Where the cold sea-maids rise to sun their streaming hair.
- Its webs of living gauze no more unfurl ;  
 Wrecked is the ship of pearl !  
 And every chambered cell,  
 Where its dim dreaming life was wont to dwell,  
 As the frail tenant shaped his growing shell,  
 Before thee lies revealed, —  
 Its irised ceiling rent, its sunless crypt unsealed !

HOLMES, *Chambered Nautilus*

31. (1) Classify the following examples into the humorous and pathetic.  
 (2) Point out how the humorous or pathetic effect is obtained. (3) Show the different types of humour and pathos which are submitted. Give names to these types, and indicate how the different effects are produced.

- (a) Our very hopes belied our fears,  
 Our fears our hopes belied—  
 We thought her dying when she slept,  
 And sleeping when she died.

For when the morn came dim and sad,  
And chill with early showers,  
Her quiet eyelids closed—she had  
Another morn than ours.

HOOD, *The Death-Bed*

(6) Ah ! then and there was hurrying to and fro

And gathering tears, and trembling of distress,

And cheeks all pale, which but an hour ago

Blushed at the praise of their own loveliness ;

And there were sudden partings ; such as press

The life from out young hearts, and choking sighs

Which ne'er might be repeated ; who could guess

If ever more should meet those mutual eyes,

Since upon night so sweet such awful morn could arise ;

BYRON, *Child Harold*

(c) Whan that my fourthe housbonde was on beere

I wepe algate and made sory cheere,

As wyves mooten, for it is usage,

And with my coverchief covered my visage ;

But, for that I was purveyed of a make,

I wepe but smal, and that I undertake !

CHAUCE, *Canterbury Tales*

(d) Past the Senate-house I saunter,

Whistling with an easy grace ;

Past the cabbage-stalks that carpet

Still the beefy market-place ;

Poising evermore the eye-glass

In the light sarcastic eye,

Least, by chance, some breezy nursemaid

CALVERLEY

(e) Recount, O Muse, the names of those who fell on this fatal day.  
First, Jenny Twiddle felt on his hinder head the direful bone. Him the  
pleasant banks of sweetly-winding Stour had nourished, where he first  
learnt the vocal art, with which, wandering up and down at wakes and fairs,  
he cheered the rural nymphs and swains ; while he himself stood fiddling  
and jumping to his own music. How little now avails his fiddle ! He  
thumps the verdant floor with his carcass. Next, old Echepole, the sow-  
gelder, received a blow in his forehead from our Amazonian heroine, and fell with  
fell immediately to the ground. He was a swinging fat fellow, and fell with  
as much noise as a house. His tobacco-box dropped at the same time from  
his pocket, which Molly took up as lawful spoils. Tom Freckle, the

Lying close to my foot,  
 Frail, but a work divine,  
 Made so fairly well  
 With delicate spire and whorl,  
 How exquisitely minute,  
 A miracle of design !  
 The tiny cell is forlorn,  
 Void of the little living will  
 That made it stir from the shore.  
 Did he stand at the diamond door  
 Of his house in a rainbow frill ?  
 Did he push, when he was uncurl'd,  
 A golden foot or a fairy horn  
 Thro' his dim water-world ?

TENNYSON, *Maud*

- (c) This is the ship of pearl, which, poets feign,  
       Sails the unshadowed main,—  
 The venturous bark that flings  
 On the sweet summer wind its purpled wings  
 In gulfs enchanted, where the siren sings,  
       And coral reefs lie bare,  
 Where the cold sea-maids rise to sun their streaming hair.  
  
 Its webs of living gauze no more unfurl ;  
       Wrecked is the ship of pearl !  
       And every chambered cell,  
 Where its dim dreaming life was wont to dwell,  
 As the frail tenant shaped his growing shell,  
       Before thee lies revealed, —  
 Its irised ceiling rent, its sunless crypt unsealed !

HOLMES, *Chambered Nautilus*

31. (1) Classify the following examples into the humorous and pathetic.  
 (2) Point out how the humorous or pathetic effect is obtained. (3) Show  
 the different types of humour and pathos which are submitted. Give  
 names to these types, and indicate how the different effects are produced.

- (a) Our very hopes belied our fears,  
       Our fears our hopes belied—  
 We thought her dying when she slept,  
       And sleeping when she died.

minister unwilling, or unable, to look carefully after this part of his flock, his domestic chaplain (for he would not have lived without one) should have taken care of their religious instruction.

33. The following is a good example of a concrete style. (1) Point out how this effect is obtained. (2) Write the paragraph in a more abstract style.

Some men's thoughts are like matches, they ignite by the mere attention of sentences, and throw light on the dim places of argument. Other men's minds never ignite at all. Some have fusée ideas, and smoulder merely. Others have tar minds, and give out more odour and smoke than flame. Now and then a man would get up and strike his arguments together like the old flint and tinder-box, producing more noise than sparks. Occasionally a speaker burnt with a strong, steady flame of speech, which both lighted and warmed every one, and the hearer saw clearer ever after. There are hearers with india rubber minds, which stretch with a discourse. Some understandings are like porcelain, and crack if you hit them with a hard syllogism—and the parts never unite any more. Others speak like a railway whistle and impart knowledge and the headache together.

HOLYOAKE, *History of Co-operation*

34. (1) What words in the following examples strike you as being peculiarly appropriate? (2) Explain their effectiveness.

(a)

There is a noise

Among immortals when a God gives sign,

With bushing finger, how he means to load

His tongue with the full weight of utterless thought.

KEATS, *Hyperion*

(b) What an antique air had the now almost effaced sundials, with their moral inscriptions, seeming coevals with that time which they measured.

LAMB

(c)

There she sees a damsel bright,

Drest in a silken robe of white,

That shadowy in the moonlight shone.

COLERIDGE, *Christabel*

(a)

Let such be think them, if the sleepy dream

Of that forgetful lake benumb them still.

MILTON, *Paradise Lost*

(c)

Thrilling regions of thick-ribbed ice.

SHAKESPEARE, *Measure for Measure*

(f)

Come out, you glandered lepers.

KIPPLING, *Staley & Co.*

(g)

Large lazy hands, dawdling from out the light sleeves.

THACKERAY, *Roundabout Papers*

smith's son, was the next victim to her rage. He was an ingenious workman, and made excellent pattins; nay, the very pattin with which he was knocked down, was his own workmanship. Had he been at the time singing psalms in the church, he would have avoided a broken head.

FIELDING, *Tom Jones*

32. (1) Analyse the vocabulary of the following passages with reference to its origin and standard of ornateness. (2) Point out examples of loose, periodic, etc., sentences. (3) Analyse the paragraph, mentioning the topic sentence, if any can be found, and showing the development of the paragraph. (4) Summarize each paragraph, putting the meaning into a few lines.

(a) A Chinese, who long had studied the works of Confucius, who knew the characters of fourteen thousand words, and could read a great part of every book that came in his way, once took it into his head to travel into Europe, and observe the customs of a people whom he thought not very much inferior even to his own countrymen, in the art of refining upon every pleasure. Upon his arrival at Amsterdam, his passion for letters naturally led him to a bookseller's shop, and, as he could speak a little Dutch, he civilly asked the bookseller for the works of the immortal Nixosou. The bookseller assured him he had never heard of the book mentioned before. 'What! have you never heard of that immortal poet?' returned the other, much surprised; 'that light of the eyes, that favourite of kings, that rose of perfection? I suppose you know nothing of the immortal Fipsihihi, second cousin to the moon?' 'Nothing at all, indeed, sir,' returned the other. 'Alas!' cries our traveller, 'to what purpose, then, has one of these fasted to death, and the other offered himself up as a sacrifice to the Tartar enemy, to gain a renown which has never travelled beyond the precincts of China?'

GOLDSMITH, *Vanity of Popular Fame*

(b) If there were any others who discovered a remarkable fitness for any other useful calling, in that calling he would have had them instructed, and given them his countenance and support, as long as they continued to deserve it. The Archbishop of Braga, Fray Bartolomeu dos Martyres, added to his establishment a physician for the poor. Our friend would, in like manner, have fixed a medical practitioner in the village—one as like as he could find to a certain doctor at Doncaster; and have allowed him such a fixed stipend as might have made him reasonably contented, and independent of the little emolument which the practice of the place could afford, for he would not have wished his services to be gratuitous where there was no need. If the parish to which the village belonged was too extensive, or the parochial

Manlov's chief fault in description is an indulgence of the florid style, and an accumulation of conceits, yet resulting from a warm and brilliant fancy. As in the following description of a river :

' I walkie along a streamie for pureness rare,  
Brighter than sunshyne : for it did acqvaint  
The dullest sight with all the glorious pray,  
That in the pebble-paved channel lay.  
No molten chrystall, but a richer mine;  
Even Nature's rarest alchemic ran there,  
Diamonds resolved, and substance more divine;  
Through whose bright-gliding current might appeare  
A thousand beauteous nymphs, whose yuorte shine  
Enameling the bankes, made them more deare  
Than ever was that glorious pallace-gate,  
Where the day-shining Sunne in triumph saie.  
Upon this brim, the egantine, and rose,  
The tamarisk, olive, and the almond tree,  
(As kind companions) in one union growes,  
Folding their twining armes : . . .  
And as a costly vallance o'er a bed,  
So did their garland-tops the brooke overspred,  
Their leanes, that differed both in shape and shewe,  
(Though all were greene, yet difference such in greene,  
Like to the chequered bend of Iris' bowe)  
Prided the running maine as it had beene.'

How many of the figures in the above are simply conceits? Point out any that are commendable for their appropriateness and linguistic beauty.

37. The spot adjoining to the house was appropriated to the cultivation of *Flowers*. In a variety of handsome compartments were assembled the choicest beauties of blooming Nature. Here, the Hyacinth hung her silken bells, or loosely attired in a mantle of snowy lustre; while the splendid Ranunculus wore a full-trimmed suit of radiant scarlet. Pinks were rising to enamel the borders; Roses were opening to dress the walls; surrounded on all sides with a profusion of beauteous forms, either latent in the stalk, or bursting the buds, or blown into full expansion.

HERVEY, *Dialogues*

The above is a description of flowers in a garden, written in a figurative concrete style. In a similar style write a descriptive paragraph on each of the following subjects :

## SECONDARY ENGLISH

- (h) There is nothing left remarkable  
Beneath the visiting moon.

SHAKESPEARE, *Antony and Cleopatra*

- (i) Though Mrs Pipchin got very greasy, outside, over this dish, it didn't seem to lubricate her internally, at all. DICKENS, *Dombey and Son*

35. (1) Examine the sentences quoted, and name their type. (2) Point out any words of an archaic nature. (3) Point out any obsolete words. (4) Name any tricks of style, e.g. inversion, balance, etc. (5) Rewrite each passage in shorter sentences, modernizing and paraphrasing where suitable, in order to bring out in each case the full meaning.

(a) If, therefore, he whose crimes have deprived him of the favour of God, can reflect upon his conduct without disturbance, or can at will banish the reflection; if he who considers himself suspended over the abyss of eternal perdition only by the thread of life, which must soon part by its own weakness, and which the wing of every minute may divide, can cast his eyes round him without shuddering with horror or panting with security, what can he judge of himself but that he is not yet awakened to sufficient conviction, since every loss is more lamented than the loss of the Divine favour, and every danger more dreaded than the danger of final condemnation?

JOHNSON, *Rambler*

- (b) O moral Gower, and Lydgate laureate,  
Your sugarit lips and tongis aureate,  
Bene to our earis cause of great delight;  
Your angel mouthis most mellifuate  
Our rude language has clear illuminate,  
And fair o'er-gilt our speech, that imperfyte  
Stood ere your golden penniss schupe to write;  
This Isle before was bare and desolate  
Of rhetoric, or lusty fresh endite.

DUNBAR

(c) When the king turned his back upon men who had never turned theirs upon his enemies, and sent them home to read in the Gazette that some holiday hero, who had never marched further afield than Hounslow, had been promoted over their heads, they would carry their grievance to the Minister at whose command they had sailed across the world to encounter the wounds and jungle-fevers which were all that remained to them as the reward of half a score of campaigns.

TREVELYAN, *Charles James Fox*

36. The following is a quotation from Warton's *History of English Poetry* (1771), with its accompanying extract. Show how far you agree with him, and how far you disagree, giving reasons in every case.



- (c) Thou wast not born for death, immortal Bird !  
 No hungry generations tread thee down ;  
 The voice I hear this passing night was heard  
 In ancient days by emperor and clown :  
 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick for home,  
 She stood in tears amid the alien corn ;  
 The same that oftentimes hath  
 Charm'd magic casements, opening on the foam  
 Of perilous seas, in faery lands forlorn.

KEATS, *To a Nightingale*

39. (1) Give one word to express the meaning of each group of words below. (2) State whether or not each word is an exact equivalent of the phrase ; (3) and give sentences to illustrate the equivalence or non-equivalence between the word and its corresponding phrase.

*To go beyond ; to do away with ; to give a blow ; to be so bold as to ; to make it one's business ; to carry on ; to carry through ; to come off ; to set eyes on ; to set on fire ; to fit up ; to make a fool of ; to do good to ; to be on one's guard ; to take to one's heels ; out of joint ; to let fly ; to make away with ; to make one's living ; make one's way to ; to steal a sight of.*

40. The following are examples of the sarcastic style. (1) Point out how the different elements of irony, invective, epigram, etc., are used to produce the proper effect. (2) Remark on the vocabulary of each extract.

(a) There was a most ingenious architect, who had contrived a new method of building houses, by beginning at the roof and working downward to the foundation ; which he justified to me by the like practice of those two prudent insects, the bee and the spider. SWIFT, *Gulliver's Travels*

(b) I shall now proceed to the more immediate examination of the poem in its different parts. The beginning, say the critics, ought to be plain and simple—neither embellished with the flowers of poetry, nor turgid with pomposity of diction. In this how exactly does our author conform to the established opinion ! He begins thus :

The Queen of Hearts  
 She made some tarts.

A walk by the sea-shore ; objects in the room of a museum ; dresses of ladies at a ball ; spectators at a football or hockey match ; part of an historical pageant ; books on a bookstall ; car-conductors ; old boots ; former friends ; dogs at a dog-show ; a handful of money ; a family of children ; smiles ; ships at sea ; handshakes ; broken resolutions ; old songs ; photographs ; a farmyard ; a tennis-court ; tombstones ; a market-place.

38. (1) Compare and contrast the following extracts with regard to diction, style, and point of view. (2) Which of the three appears the most intensely poetical? State why. (3) Comment upon any striking figures of speech.

- (a) Hark ! ah, the Nightingale—  
The tawny-throated !  
Hark, from that moonlit cedar what a burst !  
What triumph ! hark—what pain !

O Wanderer from Grecian shore,  
Still, after many years in distant lands,  
Still nourishing in thy bewilder'd brain  
That wild, unquench'd, deep-sunken, old-world pain—  
Say, will it never heal?  
And can this fragrant lawn,  
With its cool trees, and night,  
And the sweet, tranquil Thames,  
And moonshine, and the dew,  
To thy racked heart and brain  
Afford no balm?

MATTHEW ARNOLD, *Philomela*

- (b) Oh Nightingale ! thou surely art  
A creature of a 'fiery heart' ;—  
These notes of thine—they pierce and pierce ;  
Tumultuous harmony and fierce !  
Thou sing'st as if the God of Wine  
Had helped thee to a Valentine ;  
A song in mockery and despite  
Of shades, and dews, and silent night ;  
And steady bliss, and all the loves  
Now sleeping in these peaceful groves.

WORDSWORTH

- (c) Thou wast not born for death, immortal Bird !  
 No hungry generations tread thee down ;  
 The voice I hear this passing night was heard  
 In ancient days by emperor and clown :  
 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick for home,  
 She stood in tears amid the alien corn ;  
 The same that ofttimes hath  
 Charm'd magic casements, opening on the foam  
 Of perilous seas, in faery lands forlorn.

KEATS, *To a Nightingale*

- (1) Give one word to express the meaning of each group of words  
 (2) State whether or not each word is an exact equivalent of the  
 ; (3) and give sentences to illustrate the equivalence or non-  
 equivalence between the word and its corresponding phrase.

*To go beyond ; to do away with ; to give a blow ; to be so bold as  
 ; to make it one's business ; to carry on ; to carry through ; to  
 me off ; to set eyes on ; to set on fire ; to fit up ; to make a fool of ;  
 do good to ; to be on one's guard ; to take to one's heels ; out of  
 int ; to let fly ; to make away with ; to make one's living ; make  
 one's way to ; to steal a sight of.*

The following are examples of the sarcastic style. (1) Point out  
 the different elements of irony, invective, epigram, etc., are used to  
 the proper effect. (2) Remark on the vocabulary of each  
 t.

(a) There was a most ingenious architect, who had contrived a new method  
 building houses, by beginning at the roof and working downward to the  
 foundation ; which he justified to me by the like practice of those two  
 prudent insects, the bee and the spider. SWIFT, *Gulliver's Travels*

(b) I shall now proceed to the more immediate examination of the poem  
 its different parts. The beginning, say the critics, ought to be plain and  
 simple—neither embellished with the flowers of poetry, nor turgid with  
 the display of diction. In this how exactly does our author conform to the  
 published opinion ! He begins thus :

The Queen of Hearts  
 She made some tarts.

Can anything be more clear! more natural! more agreeable to the true spirit of simplicity? Here are no tropes, no figurative expressions, not even so much as an invocation to the Muse. He does not detain his readers by any needless circumlocution, by unnecessarily informing them what he *is* going to sing, still more unnecessarily enumerating what he *is not* going to sing. He at once introduces us and sets us on the most easy and familiar footing imaginable with her Majesty of Hearts, and interests us deeply in her domestic concerns.

CANNING

- (c) He was in logic a great critic,  
 Profoundly skilled in analytic;  
 He could distinguish, and divide  
 A hair 'twixt south and south-west side;  
 On either which he could dispute,  
 Confute, change hands, and still confute;  
 He'd undertake to prove by force  
 Of argument, a man's no horse;  
 He'd prove a buzzard is no fowl,  
 And that a lord may be an owl;  
 A calf an alderman, a goose a justice,  
 And rooks committee-men and trustees,  
 He'd run in debt by disputation,  
 And pay by ratiocination:  
 'All this by syllogism, true  
 In mood and figure he would do.

BUTLER, *Hudibras*

- (d) Proud as Apollo on his forked hill  
 Sat full-blown Bufo, puffed by every quill;  
 Fed with soft dedication all day long,  
 Horace and he went hand in hand in song.  
 His library (where busts of poets dead  
 And a true Pindar stood without a head),  
 Received of wits an undistinguished race,  
 Who first his judgment asked, and then a place;  
 Much they extolled his pictures, much his seat,  
 And flattered every day, and some days eat:  
 Till grown more frugal in his riper days,  
 He paid some bards with port, and some with praise;  
 To some a dry rehearsal was assigned,  
 And others (harder still) he payed in kind.

Dryden alone (what wonder?) came not nigh,  
 Dryden alone escaped his judging eye :  
 But still the Great have kindness in reserve,  
 He helped to bury whom he helped to starve.

POPE, *Epistle to Arbuthnot*

41. Examine the following passages as types of the pathetic. Point out (1) kind of subject ; (2) point of view ; (3) details selected ; (4) style.

(a) Quiet ; very quiet. The noisy little Cratchits were as still as statues in one corner, and sat looking up at Peter, who had a book before him. The mother and her daughters were engaged in needlework. But surely they were very quiet !

“ And he took a child, and set him in the midst of them.”

The mother laid her work upon the table, and put her hand up to her face.

‘ The colour hurts my eyes,’ she said.

The colour ? Ah, poor Tiny Tim !

‘ They’re better now again. It makes them weak by candlelight ; and I wouldn’t show weak eyes to your father when he comes home for the world. It must be near his time.’

‘ Past it rather,’ Peter answered, shutting up his book. ‘ But I think he has walked a little slower than he used, these last few evenings, mother.’

‘ I have known him walk with—I have known him walk with Tiny Tim upon his shoulder, very fast indeed.’

‘ And so have I,’ cried Peter. ‘ Often.’

‘ And so have I,’ exclaimed another. So had all.

‘ But he was very light to carry, and his father loved him so that it was no trouble—no trouble. And there is your father at the door !’

DICKENS, *Death of Tiny Tim*

(b) O my God, my soul is cast down within me : therefore will I remember thee from the land of Jordan, and of the Hermonites, from the hill Mizar.

Deep calleth unto deep at the noise of thy water-spouts : all thy waves and thy billows are gone over me.

Yet the Lord will command his loving-kindness in the day-time, and in the night his song shall be with me, and my prayer unto the God of my life.

I will say unto God my rock, Why hast thou forgotten me ? why go I mourning because of the oppression of the enemy ?

As with a sword in my bones, mine enemies reproach me ; while they say daily unto me, Where is thy God ?

are the thoughts of our infancy, we still believe in no such nonsense as a limited atmosphere. Whatever we may swear with our false, feigning lips, in our faithful hearts we still believe, and must for ever believe, in fields of air traversing the total gulf between earth and the central heavens. Still, in the confidence of children that tread without fear *every* chamber in their father's house, and to whom no door is closed, we, in that Sabbath vision which sometimes is revealed for an hour upon nights like this, ascend with easy steps from the sorrow-stricken fields of earth upwards to the sandals of God.

DE QUINCEY, *English Mail-Coach*

44. (1) Examine the following two similes; try to find literal equivalents for each of the details mentioned in both. (2) Where the parallel between the simile and the subject does not hold, point out any justification for the introduction of these details. (3) What name would you apply to the first simile, and how far does it apply to the second? Give reasons for the name you choose.

(a) They couch'd their spears and prick'd their steeds, and thus,  
 Their plumes driv'n backward by the wind they made  
 In moving, all together down upon him  
 Bare, as a wild wave in the wide North Sea,  
 Green-glimmering toward the summit, bears, with all  
 Its stormy crests that smoke against the skies,  
 Down on a bark, and overbears the bark,  
 And him that helms it, so they overbore  
 Sir Launcelot and his charger.

TENNYSON, *Elaine*

(b) I will call this Luther a true great man; . . . great, not as a hewn obelisk; but as an Alpine mountain,—so simple, honest, spontaneous, not setting-up to be great at all; there for quite another purpose than being great! Ah, yes, unsubduable granite, piercing far and wide into the heavens; yet in the clefts of it fountains, green beautiful valleys with flowers.

CARLYLE, *Heroes and Hero-Worship*

45. (1) Compare the styles in which the two following extracts are written. (2) Try to show how the different styles produce different types of pathos. (3) What epithet would you apply to each kind of pathos?

(a) 'Do you know,' said the Wheat, 'we have thought so much more, and felt so much more, since your people took us, and ploughed for us, and sowed us, and reaped us. We are not like the same wheat we used to be before your people touched us, when we grew wild. Perhaps that was why I was not very happy till you came, for I was thinking quite as much about your people as about us, and how all the flowers of those thousand years, and

all the songs, and the sunny days were gone, and all the people were gone too who had heard the blackbirds whistle in the oak the lightning struck. And those that are alive now—there will be cuckoos calling, and the eggs in the thrushes' nests, and blackbirds whistling, and blue cornflowers, a thousand years after every one of them is gone.'

JEFFERIES

(b) By the rivers of Babylon, there we sat down; yea, we wept, when we remembered Zion.

We hanged our harps upon the willows in the midst thereof.

For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land?

If I forget thee, O Jerusalem, let my right hand forget her cunning.

If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy.

Remember, O Lord, the children of Edom in the day of Jerusalem; who said, Rase it, rase it, even to the foundation thereof.

O daughter of Babylon, who art to be destroyed; happy shall he be that rewardeth thee as thou hast served us.

Happy shall he be that taketh and dasheth thy little ones against the stones.

*Book of Psalms*

46. (1) Criticize or justify the following figures of speech. (2) Name the figure in each case.

- (a) Fame is the spur which the clear spirit doth raise  
(That last infirmity of noble mind)  
To scorn delights and live laborious days.
- (b) There is death in the dish-cloth: be wise and cremate it.
- (c) Dan Chaucer, well of English undefiled,  
On Fame's eternal bead-roll worthy to be filed.
- (d) Spenser's mind requires elbow-room.
- (e) The ship sank like a pebble, with all its living freight.
- (f) As one should worship long a sacred spring  
Scarce worth a moth's flitting, which long grasses cross,  
And one small tree embowers droopingly—  
Joying to see some wandering insect won  
To live in its few rushes—or some locust  
To pasture on its boughs—or some wild bird  
Stoop for its freshness from the trackless air:  
And then should find it but the fountain-head,  
Long-lost, of some great river—washing towns

And towers, and seeing old woods which will live  
 But by its banks untrod of human foot  
 Which, when the great sun sinks, lie quivering  
 In light as some thing lieth half of life  
 Before God's foot, waiting a wondrous change ;  
 Then girt with rocks which seem to turn or stay  
 Its course in vain, for it does ever spread  
 Like a sea's arm as it goes rolling on,  
 Being the pulse of some great country—so  
 Wast thou <sup>1</sup> to me, <sup>2</sup> and art thou to the world.

BROWNING, *Pauline*

47. (1) From your reading of Shelley, explain the *literary* significance of the simile of Browning applied to Shelley, quoted in No. 46 (f).  
 (2) What aspect of Shelley's poetry does it seek to emphasize?

48. The second of the following extracts is a poetical version of the first. (1) Show how the poet, by altering, omitting, and inserting various details of language and style, obtains the poetic effect. (2) Compare, where possible, details of the first with those of the second, to bring out differences.

(a) In Xamdiu did Cublai Can build a stately Palace, encompassing  
 miles of plaine ground with a wall, wherein are fertile Meddow  
 Springs, delightfull Streames, and all sorts of beasts of chase and  
 in the midst thereof a sumptuous house of pleasure.

PURCHAS, *Pilgrimage*

- (b) In Xanadu did Kubla Khan  
 A stately pleasure-dome decree :  
 Where Alph, the sacred river, ran  
 Through caverns measureless to man  
 Down to a sunless sea.  
 So twice five miles of fertile ground  
 With walls and towers were girdled round :  
 And here were gardens bright with sinuous rills,  
 Where blossomed many an incense-bearing tree,  
 And here were forests ancient as the hills,  
 Enfolding sunny spots of greenery.

COLERIDGE,

49. Examine the following poem, and, giving in every case a quotation from the poem to justify your statement, answer the following questions.

<sup>1</sup> Shelley.

<sup>2</sup> Browning.



(1) Who is supposed to be speaking? (2) Where is it supposed to be spoken? (3) What are the attendant circumstances? (4) What is the moral contained? Write a general appreciation of the poem.

It was roses, roses, all the way,  
 With myrtle mixed in my path like mad :  
 The house-roofs seemed to heave and sway,  
 The church-spires flamed, such flags they had,  
 A year ago on this very day.

The air broke into a mist with bells,  
 The old walls rocked with the crowd and cries.  
 Had I said, ' Good folk, mere noise repels—  
 But give me your sun from yonder skies ! '—  
 They had answered, ' And afterward, what else ? '—

Alack, it was I who leaped at the sun  
 To give it my loving friends to keep !  
 Nought man could do, have I left undone :  
 And you see my harvest, what I reap  
 This very day, now a year is run.

There's nobody on the housetops now—  
 Just a palsied few at the windows set ;  
 For the best of the sight is, all allow,  
 At the Shambles' Gate—or, better yet,  
 By the very scaffold's foot, I trow.

I go in the rain, and, more than needs,  
 A rope cuts both my wrists behind ;  
 And I think, by the feel, my forehead bleeds,  
 For they fling, whoever has a mind,  
 Stones at me for my year's misdeeds.

Thus I entered, and thus I go !  
 In triumphs, people have dropped down dead.  
 ' Paid by the world,—what dost thou owe  
 Me ? ' God might question ; now instead,  
 'Tis God shall repay ! I am safer so.

BROWNING, *The Patriot, An Old Story*

50. (1) What are the chief defects in the style of the following extracts? Give examples to support your criticism. (2) Rewrite the passages, improving them on the lines you think proper. (3) Justify the style of any of the extracts, if such a course appears necessary.

(a) Being convinced that nothing has gone further in Debauching the Age

than the Stage-Poets and Play-House; I thought I could not employ my Time better than in Writing against them. These Men sure, take Virtue and Regularity for Great Enemies, why else is their Disaffection so very Remarkable? It must be said, they have made their Attack with great Courage, and gained no inconsiderable Advantage. But it seems Lewdness without Atheism is but half their Business. To do them right, their measures are Politickly taken. To make sure work on't, there's nothing like Destroying of Principles—Practice must follow of course. For to have no Good Principles is to have no Reason to be Good. Now, 'tis not to be expected that People should check their Appetites and baulk their Satisfaction, they don't know why. If Virtue has no Prospect, 'tis not worth the owning. Who would be troubled with Conscience, if 'tis only a Bugbear, and has nothing in't but Vision and Spleen?

COLLIER, *Short View of the English Stage*

(b) But the prince entertained them so roughly that though they charged very bravely and obstinately, being many of their best officers, of which the chiefest falling, the rest showed less vigour, in a short time they broke and fled, and were pursued till they came near the Earl of *Essex's* body, which being at near a mile's distance, and making a stand to receive their flying troops and to be informed of their disaster, the prince with his troops hastened his retreat and passed the lane and came safe to the bridge before any of the earl's forces came up, who found it then to no purpose to go farther, there being a good guard of foot which had likewise lined both sides of the hedges a good way in the lane. Thus the prince, about noon or shortly after, entered *Oxford* with near two hundred prisoners, seven cornets of horse, and four ensigns of foot, with most of the men he carried from thence; few only having been killed in the action, whereof some were of name.

CLARENDON, *History of the Great Rebellion*

(c) Yet his foot, though deserted, made a gallant stand. The Life Guards attacked them on the right, the Blues on the left; but the Somersetshire clowns, with their scythes and the butt end of their muskets, faced the royal horse like old soldiers. Oglethorpe made a vigorous attempt to break them, and was manfully repulsed. Sarsfield, a brave Irish officer, whose name afterwards obtained a melancholy celebrity, charged on the other flank. His men were beaten back. He was himself struck to the ground, and lay for a time as one dead. But the struggle of the hardy rustics could not last. Their powder and ball were spent. Cries were heard of 'Ammunition! for God's sake ammunition!' But no ammunition was at hand. And now the king's artillery came up. It had been posted half a mile off, on the highroad from Weston Zoyland to Bridgewater.

MACAULAY, *History of England*

51. (1) What kind of style is exemplified in these two passages? Quote what you think are good examples of each kind. (2) Give examples of felicity of diction. (3) Compare and contrast both extracts with regard to their subject and diction.

- (a) Live in these conquering leaves; live all the same;  
 And walk through all tongues one triumphant flame;  
 Live here, great heart;<sup>1</sup> and love, and die, and kill;  
 And bleed, and wound, and yield, and conquer still.  
 Let this immortal life where'er it comes  
 Walk in a crowd of loves and martyrdoms.  
 Let mystic deaths wait on't; and wise souls be  
 The love-slain witnesses of this life of thee.  
 O sweet incendiary! show here thy art,  
 Upon this carcase of a hard cold heart. . . .  
 Oh thou undaunted daughter of desires!  
 By all thy power of lights and fires; . . .  
 By all thy brim-filled bowls of fierce desire;  
 By thy last morning's draught of liquid fire;  
 By the full kingdom of that final kiss  
 That seized thy parting soul, and sealed thee his; . . .  
 Leave nothing of myself in me.

CRASHAW, *Flaming Heart*

- (b) O lyric Love, half-angel and half-bird,  
 And all a wonder and a wild desire!  
 Boldest of hearts that ever braved the sun,  
 Took sanctuary within the holier blue,  
 And sang a kindred soul out to his face,—  
 Yet human at the red-ripe of the heart—  
 When first the summons from the darkling earth  
 Reached thee amid thy chambers, blanched their blue,  
 And bared them of the glory—to drop down,  
 To toil for man, to suffer, or to die,—  
 This is the same voice: can thy soul know change?  
 Hail then, and hearken from the realms of help.

BROWNING, *Ring and the Book*

52. (1) Bring out and contrast the scientific ideas (astronomical or other) which underlie each of the following pairs of quotations.

<sup>1</sup> Of St Theresa, seen in a picture.

(2) How far do these ideas help us to date the quotations? (3) Compare the two members of each pair of quotations in respect of poetical effect.<sup>1</sup>

I. (a)

It is the stars,

The stars above us, govern our conditions.

(b)

And with joy the stars perform their shining,  
And the sea its long moon-silver'd roll;  
For self-poised they live, nor pine with noting  
All the fever of some differing soul.  
Bounded by themselves, and unregardful  
In what state God's other works may be,  
In their own tasks all their powers pouring,  
These attain the mighty life you see.

II. (a)

O Earth, how like to Heav'n, if not preferred!  
Terrestrial Heav'n, danced round by other heavens  
In thee concentring all their precious beams  
Of sacred influence! As God in heaven  
Is centre, yet extends to all, so thou  
Centring receiv'st from all these orbs.

(b)

From my wings are shaken the dews that waken  
The sweet buds every one,  
When rocked to rest on their mother's breast,  
As <sup>she</sup> dances about the sun.

horse, and four

few only having the blessings of thy fathers have prevailed unto the utmost bound  
the everlasting hills.

(c) Yet his foot, though shadowed, and they flow  
attacked them on the right, the blind nothing stands;  
clowns, with their scythes and the solid lands,  
royal horse like old soldiers. Oglethorpe himself and go.  
them, and was manfully repulsed. So  
name afterwards obtained a melancholy  
His men were beaten back. He was himself  
for a time as one dead. But the struggling,  
last. Their powder and ball were spent.  
tion! for God's sake ammunition!' But not the beast,  
now the king's artillery came up. It had been  
the highroad from Weston Zoyland to Bridgewood.

MACAULAY

## PART II

## FORM

### SECTION I—PROSODY

**A**CCENT, in the prosodic sense, is the stress or emphasis laid by a speaker on a particular syllable of a word, in comparison with the other syllables of that word. For example, in the word *resolution* the syllable represented by *u* is the accented one. The other three syllables are roughly classed as unaccented, though in reality the stress or accent or emphasis varies in intensity over these three syllables.

**Rhythm** is any recognizable sequence of syllables, accented, unaccented, and common (*i.e.* neither accented nor unaccented, like monosyllables). When the succession of syllables recurs with sufficient regularity to admit of some definite rule in arranging these syllables into certain distinct groups (called *feet*), such rhythm becomes metre. The laws which govern the proper scrutiny or *scansion* of rhythm and metre are called the **Laws of Prosody** or the **Laws of Scansion**.

Rhythm is necessary to all poetry, and is found in the best prose. Metre, with rare exceptions, occurs in all poetry, and, in some cases, is found embedded in prose. Some poetry (*e.g.* Walt Whitman's) cannot be scanned in accordance with the strict rules of prosody; such poetry is called *dithyrambic*.

**Rhyme** involves a comparison between two or more words, and means the similarity of sound between the endings of two or more words, beginning at the accented vowel and continuing to the end of the word. With the exceptions noted on the next page, rhyme is found at the ends of lines of poetry.

The following variations should be noted.

Middle rhyme occurs between an accented sound in the middle of a line and a sound at the end.

- (a) All-armed I *ride*, whate'er *betide*,  
Until I find the holy Grail.

TENNYSON, *Sir Galahad*

Besides this rather obvious device, there is found occasionally what is called sectional rhyme, that is, between words not occupying places at the middle and end of the same line of poetry.

- (b) Sings a gentleman of England, *cleanly* bred, *machinely* crammed,  
And a trooper of the Empress, if you please.

KIPLING, *Gentleman Ranker*

In most cases it is the sound and not the spelling that matters; e.g. *green* and *demesne* rhyme quite legitimately. Yet some poets, particularly Spenser in his *Faerie Queene*, resort to what is called eye-rhyme, that is, rhyme between words of similar spelling, though of different sound.

- (a) So forth issewed the Seasons of the *yeare*,  
First, lusty Springe, all dight in leaves of flowres,  
That fresshly budded and new blosmes did *bear*e.

SPENSER, *Faerie Queene*

- (b) Yet now despair itself is mild,  
Even as the winds and waters *are*,  
I could lie down like a tired child  
And weep away the life of *care*  
Which I have borne and yet must *bear*.

SHELLEY, *Stanzas written in Dejection*

- (c) From stone and from *wood*,  
From fire and from *flood*.

SOUTHEY, *Curse of Kehama*

Rhymes can be *single* (or *masculine*), *double* (or *feminine*), or *polysyllabic*.

Oh joy, that in our *embers*  
 There is something that doth *live* ;  
 That nature yet *remembers*  
 What was so *fugitive*.

WORDSWORTH, *Ode*

Here we have feminine rhymes in the first and third lines, and masculine in second and fourth.

Polysyllabic rhymes are usually burlesques.

Tell me, thou son of great *Cadwallader*,  
 Hast sent the hare, or hast thou *swallowed her*?

C. SMART

They can also be used for pathetic effects, as in Hood's *Bridge of Sighs*.

A *perfect rhyme* must have a correspondence of both vowel and consonantal sound over the syllable or syllables rhyming. *Assonance* is the term used when there is a correspondence only of vowels, or only of consonants.

Hush-a-bye, baby, on the tree-top,  
 When the wind blows the cradle will *rock*.

*Nursery Rhyme*

In this example the vowel *o* rhymes, but the consonants in the rhymed words are dissimilar.

When exactly the same word or syllable is rhymed, we have *identical rhyme*. This is rarely found in modern verse.

O besy goste ! ay flikering to and *fro*,  
 That never art in quiet nor in rest  
 Till thou cum to that place that thou cam *fro*,  
 Quhich is thy first and verray proper nest.

*Kingis Quhair*

It occasionally happens that blank verse (see page 188) has successive lines ending with the same word.

Then he *gave*,  
 And slightly kissed the hand to which he *gave*  
 The diamond.

TENNYSON, *Elaine*

Oh joy, that in our *embers*  
 There is something that doth *live* ;  
 That nature yet *remembers*  
 What was so *fugitive*.

WORDSWORTH, *Ode*

Here we have feminine rhymes in the first and third lines, and masculine in second and fourth.

Polysyllabic rhymes are usually burlesques.

Tell me, thou son of great *Cadwallader*,  
 Hast sent the hare, or hast thou *swallowed her*?

C. SMART

They can also be used for pathetic effects, as in Hood's *Bridge of Sighs*.

A *perfect rhyme* must have a correspondence of both vowel and consonantal sound over the syllable or syllables rhyming. *Assonance* is the term used when there is a correspondence only of vowels, or only of consonants.

Hush-a-bye, baby, on the *tree-top*,  
 When the wind blows the cradle will *rock*.

*Nursery* or *sax*.

In this example the vowel *o* rhymes, but the consonantal rhymed words are dissimilar.

When exactly the same word or syllable is used when found identical rhyme. This is rarely found in modern poetry; e.g. the foot  $\text{æ} : | - - | - - |$ .



**TRUNCATED LINE**—When a line lacks a syllable at the beginning, it is said to be *truncated*.

**NOTE**—The symbol + is used to denote a hypermetrical line; the symbol - a catalectic or truncated one. For example, 5 *xa+* means an *iambic pentameter hypermetrical*; 4 *ax-* means a *trochaic tetrameter catalectic*; - 3 *axx* means a *dactylic trimeter truncated*.

**Doggerel**—Poetry (usually rhymed poetry) which aspires to be scanned, and yet is unable to conform to the laws of scansion, is called *doggerel* (sometimes spelt *doggrel*).

It was on the 6th of May,  
Now then, I must say,  
An hour before it was dark,  
There was two gentlemen murdered in Phoenix Park.

**Aberration and Equivalence**—We have indicated the chief metres in English (pp. 189-191), but it must not be inferred that any of the schemes there set out are to be rigidly adhered to. For example, an iambic pentameter does not always consist of five pure iambs: often we find among the run of iambs a spondee, trochee, or a trisyllabic foot. Yet we call such a line 'an iambic pentameter' simply because the majority of feet are iambs and there are five feet (of all kinds) to the line. The same remarks hold good with regard to any other metre in English. Such deviations from the normal foot, occurring constantly in all good verse, we call *aberrations*.

For instance, take the opening of *Morte d'Arthur*:

So all day long the noise of battle rolled.

A person with a careless ear would scan,

Sō āll | dāy lōng | thē nōise | ōf bāt | tlē rōlled, |

making a rigid iambic pentameter, solely because the name applied to such a line is iambic pentameter. But it must be remembered always that scansion assists the beauty of poetic sound, and does not mar it; and such a scansion as the one given above would not do justice to the sound of a fine line. The ear, which is the great judge, should tell us at once that in the second foot the word 'day'

receives as much accentuation as 'long.' Thus the second foot should be a spondee, viz., [dāy lōng]. More doubtfully it could be maintained that the first foot should be a pyrrhic, viz., [Sō āll], since the words are both of slighter importance, and so should receive less accentuation. Thus this line would be scanned :

Sō āll | dāy lōng | thē nōise | ōf bāt | tlē | rōlled. |

It is easy to see that the basis of the line is iambic, with one spondee and a possible pyrrhic.

Aberrations occur in practically all English metres.

Thē | pōor wīght | īs āl | mōst dēād, |  
Ōn | thē grōund | hīs wōunds | hāve blēd. |

FLETCHER, *Faithful Shepherdess*

The metre is here iambic tetrameters truncated (-4 xa). The first syllable should therefore be accented, since it is the second syllable of an iamb, which here is truncated. In the first line the first syllable is obviously short; in the second, it is more doubtful. Besides, the second foot of the first line requires to be a spondee.

Equivalence—Now take another well-known line—the first line of *Paradise Lost*—and scan it.

Ōf mān's | fīrst dīs | ōbēd | īēnce ānd | thē frūit. |

In accordance with the remarks already made, we make the second foot a spondee; but the fourth foot introduces something new. There is here a trisyllabic foot, an anapæst (˘˘˘) or tribrach (˘˘˘), introduced in place of, and equal to, the normal iamb. We call such a substitution of trisyllabic feet for disyllabic an *equivalence*.

Equivalences are really a species of aberration; sometimes, indeed, we shall use the word 'aberration' to include 'equivalence' when it can be so used without causing confusion. When treated separately, as here, equivalence is so important as to deserve a special name.

Ällēg | iānce tō | thē ācknōwl | ēdged pōw | ěr sūprēme. |

MILTON, *Paradise Lost*

In this line there are three equivalences, two being genuine anapæsts, and one a tribrach.

NOTE—It is the habit of some metrists to refuse this licence of equivalence, and cut down all feet to dissyllables. In the last example they would 'elide' the *e* before the initial vowel of *acknowledged*, and 'slur' the *i* in *allegiance* and *e* in *power*. This method, however, often results in difficulties, and the most satisfactory way is to recognize the equivalences and scan them.

In connexion with this last example, it must further be noted that three such equivalences in a single iambic pentameter is rather exceptional; if equivalences were introduced so freely, the lines would lose their distinctive character as iambic pentameters.

An example from Milton follows. It contains nothing very unusual, being introduced only to show how a continuous passage of poetry can be properly scanned. The number of aberrations is noted in figures at the beginning of each line, and they are totalled at the end of the passage. Such a method is recommended in working examples at the end of this section.

1      Nōw cāme | stīll ēve | nīng ōn, | ānd twī | līght grāy |

3      Hād īn | hēr sōb | ěr līv | ěry āll | thīngs clād ; |

2      Sīlence | āccōm | pāniēd ; | fōr bēast | ānd bīrd, |

2      Thēy tō | thēir grās | sȳ cōuch | thēsē tō | thēir nēsts |

1      Wēre slūnk, | āll būt | thē wāke | fūl nīght | īngālē : |

2      Shē āll | nīght lōng | hēr ām | ōroūs dēs | cānt sūng. |

MILTON, *Paradise Lost*

u The aberrations number 11, as follows :

alw.	Trochee	(- ~)	for iamb	.	.	.	3
not m.	Spondee	(- -)	"	.	.	.	3
do justice	Pyrrhic	(~ ~)	"	.	.	.	3
judge, shou	Anapæst	(~ ~ -)	"	.	.	.	2

To exemplify this further, we take an extract from Gray's *Elegy*, which is a much more regular poem than Milton's.

- o    Nōr yōu, | yē prōud, | ĩmpūte | tō thesē | thē fault, |  
 2    Ĩf mēm | ōry ō'er | theĩr tōmb | nō trōph | iēs raise, |  
 2    Whēre thrōugh | thē lōng | dāwn āisle | and frēt | tēd vault |  
 o    Thē peāl | ĩng ān! | thēm swēlls | thē nōte | ōf prāise. |

GRAY, *Elegy*

Spondee (--) for iamb . . . . . 3

Anapæst (---) „ . . . . . 1

**Cæsura and Enjambement**—The *cæsura* of a line of poetry is the place where a pause occurs. This place maybe denoted by some mark of punctuation, or may depend on the sense of the line.

Only in the longer metres, that is, in lines of four feet and over, is the *cæsura* important to notice; in the iambic pentameter it is most important of all.

In *tetrameters* the *cæsura* is often about the middle of the line; but good poets vary the place very often.

The dwarf, ^ who feared his master's eye	1
Might his foul treachery espie, ^	4
Now sought the castle buttery ^	4
Where many a yeoman, ^ bold and free, ^	2½; 4
Revelled as merrily and well	none
As those that sat ^ in lordly selle.	2

SCOTT, *Lay of the Last Minstrel*

In this example we mark the *cæsura* with a caret (^). After the line we mark the number of feet from the beginning of the line after which the pause occurs. This should be the method usually carried out in these examples.

In the *pentameter* (especially in the blank iambic pentameter) the *cæsura* is most important, for it gives to a great extent the 'hang' of the line. Dr Johnson laid it down as a rule that the poet 'should never make a full pause at less distance than that of three syllables from the beginning or end of a verse' (*i.e.* line). This rule

is, however, almost completely ignored, except by writers of the stopped couplet (see p. 199): the pause, we find on examining the best models of iambic pentameters, is placed at will in any part of the line.

- (a) He ended,  $\wedge$  and the Son gave signal high  $1\frac{1}{2}$   
 To the bright minister that watched;  $\wedge$  he blew 4  
 His trumpet.  $\wedge$   $1\frac{1}{2}$

MILTON, *Paradise Lost*

- (b) 'Tis true;  $\wedge$  there's magic in the web of it;  $\wedge$  1; 5  
 A sibyl,  $\wedge$  that had numbered in the world  $1\frac{1}{2}$   
 The sun to course two hundred compasses,  $\wedge$  5  
 In her prophetic fury  $\wedge$  sewed the work.  $3\frac{1}{2}; 5$

SHAKESPEARE, *Othello*

The *hexameter*, especially the *alexandrine*, usually has the pause at the middle, thus dividing the line into two trimeters. But there are many exceptions.

- At her abhorred face,  $\wedge$  so filthy and so foul. 3; 6

SPENSER, *Faerie Queene*

In the longer lines, such as the *heptameter*, *octometer*, etc., we find the general tendency is to break the back of the line by placing the *cæsure* about the middle. But again we should note that many exceptions occur.

- (-8 xa) { (a) Here about the beach I wandered  $\wedge$  nourishing a  
 (or 8 ax-) { youth sublime.  $4\frac{1}{2}$  (or 4)

TENNYSON, *Locksley Hall*

- (8 xa) (b) Where virtue wants and vice abounds,  $\wedge$  there wealth is  
 but a baited hook 4

To make men swallow down their bane,  $\wedge$  before on  
 danger deep they look. 4

- (7 xa) (c) Succeed where great Torquato,  $\wedge$  and greater Spenser  
 fail.  $3\frac{1}{2}$  DRYDEN

Enjambement means 'striding over,' and is the expression used when one line of poetry runs into another without any appreciable pause. This kind of verse is sometimes called *run-on* verse.

(a)	Thy bright team	
	Gulphs in the morning light, $\wedge$ and scuds along	3
	To bring thee nearer to the golden song	—
	Apollo singeth, $\wedge$ while his chariot	$2\frac{1}{2}$
	Waits at the door of heaven. $\wedge$	$3\frac{1}{2}$
	KEATS, <i>Endymion</i>	

This is an extreme case of enjambement.

(b)	We are such stuff	
	As dreams are made on, $\wedge$ and our little life	$2\frac{1}{2}$
	Is rounded with a sleep.	3
	SHAKESPEARE, <i>Tempest</i>	

Excessive enjambement is not a pleasing feature in blank verse, or even in rhymed couplets. It deprives the poetry of much of its distinct metrical character, and leaves the impression of rhythmical prose.

**Parallelism**—By this we mean the systematic arrangement of successive lines of poetry into certain groups of uniform design. These groups are called verses or stanzas, and can usually be recognized either by the varying numbers of feet in the successive lines, or by the rhyming of the lines among themselves, or by both of these tests.

The number of these different combinations of rhymes and lines into stanzas is endless; all that can be done here is to indicate some of the simplest and best known schemes of parallelism.

**The Couplet**—This is one of the simplest forms of parallelism. It consists usually of two lines of equal length rhyming together.

*Trimeters* are occasionally written together in couplets; but they are not nearly so popular as they used to be when written in the old Romances.

*Tetrameters*—Included in the usual iambic tetrameters we find two types, viz., the ordinary 4 *xa* line, and the truncated 4 *xa*. This latter example can be considered as a trochaic tetrameter catalectic (4 *ax* -).

Milton employed both of these types indiscriminately in his

*L'Allegro* and *Il Penseroso*. The following example is taken from the former poem :

- 4 *xa*. Some | tīme wālk | ĭng nōt | ũnsēen, |  
 4 *xa*. Bȳ hēdge | rōw ēlms | ōn hīll | ōcks grēen, |  
 - 4 *xa*. Rīght | āgāīnst | thē ēast | ěrn gāte, |  
 4 *xa*. Whēre thē | grēat sūn | bēgīns | hīs stāte. |

The first and third lines of this extract are truncated, the second and fourth are ordinary 4 *xa*. The reader, as an exercise, should note the aberrations shown, and the trochaic scansion.

A most important variation of the 4 *xa* couplet is what has been called the *Christabel* metre. The name is due to the fact that Coleridge revived this metre in his poem called *Christabel*, though really it had been used by Spenser and some early poets.

Thēre ĭs | nōt wīnd | ěnōugh | tō twīrl |  
 Thē ōne | rēd lēaf, | thē lāst | ōf ĭts clān, |  
 Thāt dān | cēs ās ōf | tēn ās dānce | ĭt cān, |  
 Hāngīng | sō līght, | ānd hāng | ĭng sō hīgh, |  
 Ōn thē tōp | mōst twīg | thāt lōoks ūp | āt thē skȳ. |

COLERIDGE, *Christabel*

The idea of equivalence is very fully developed in this metre. There are four feet to each line, and the basic foot seems to be the iamb. But other feet, especially the anapæst, are introduced so freely that sometimes the line tends rather to be trisyllabic than dissyllabic.

There are pure trisyllabic couplets used in the tetrametrical form, but they are not quite common. An example or two will be found in the exercises at the end.

*Pentameters*—The iambic pentameter is the most famous line used in the couplet combination, and received the special name of the *Heroic Couplet*. This kind of metre falls into two classes :

(a) *The Stopped Couplet.* Used extensively by Pope and the eighteenth-century poets. Its distinguishing features are the distinct cæsurae about the middle of the lines and the pauses at the end.

Blest with each talent, ^ and each art to please, ^ 2½ ; 5  
And born to write, ^ converse, ^ and live with ease. ^ 2 ; 3 ; 5  
POPE, *To Arbuthnot*

(b) *The Enjambed Couplet.* This is the 'Romantic' form so freely used in the early seventeenth and nineteenth centuries. The cæsura is allocated to any place in the line, and enjambement takes place freely.

I must admit, ^ it could not choose but be 2  
Profane ^ to think thee anything but thee. 1  
DONNE, *The Dream*

*Hexameters, Heptameters, etc.*—These couplets are used occasionally, but are not so common as the shorter forms. An example of these 6 *xa* couplets will be found on p. 190.

*Ballad Metre*—This is perhaps the simplest of the four-line schemes of parallelism, and one of the oldest.

I looked upon the rotting sea, o  
And drew mine eyes away. a  
I looked upon the rotting deck, o  
And there the dead men lay. a

COLERIDGE, *Ancient Mariner*

Stanza rhymed *o a o a*, where the lines marked *o* are left with 1 accompanying rhyme; first and third lines are 4 *xa*, second and fourth are 3 *xa*. In the older and ruder ballads, as in (a) below there is much aberration; and in modern imitations of the ancient types, as in (b), the stanza is often much modified.

(a) 'O waly, waly, my gay goss-hawk,  
Gin your feathering be sheen!'—  
'Oh waly, waly, my master dear,  
Gin ye look pale and lean!' *Gay Goss-hawk*



- (b) It was the time when lilies blow,  
 And clouds are highest up in air,  
 Lord Ronald brought a lily-white doe  
 To give his cousin, Lady Clare.

TENNYSON, *Lady Clare*

'In Memoriam' Metre—So called from its revival by Tennyson in *In Memoriam*. Tennyson, indeed, thought he was the first to write this stanza; but it was used occasionally by early writers, e.g. Ben Jonson and Sandys.

So word by word, and line by line,  
 The dead man touched me from the past,  
 And all at once it seemed at last  
 His living soul was flashed on mine.

TENNYSON, *In Memoriam*

Stanza rhymed *abba*, iambic tetrameters.

Burns, or Scotch Stanza—This received its name from the popularity achieved by it through its frequent use by Burns and his imitators. The stanza, however, was not unknown before Burns's time.

I doubt na, whiles, but thou may thieve;  
 What then? poor beastie, thou maun live;  
 A daimon icker in a thrave  
 'S a sma' request;  
 I'll get a blessin' wi' the lave,  
 An' never miss't.

BURNS, *To a Mouse*

Stanza rhymed *a a a b a b*, the *a*'s being 4 *xa*, *b*'s 2 *xa*.

The frequent assonances should be noticed in this metre.

Rhyme Royal—This stanza was popular in Chaucer's day, and was used freely by himself and his imitators. One of these imitators was James I of Scotland, who wrote *The Kingis Quhair* in this metre. This use of it by a crowned head gave the stanza the name of 'rhyme royal.'

Next we saw DREAD, all trembling how he shook  
 With foot uncertain, proffered here and there;  
 Benumbed with speech; and, with a ghastly look,

Searched every place, all pale and dread for fear,  
 His cap borne up with staring of his hair ;  
 Stained and amazed at his own shade for dread,  
 And fearing greater dangers than was need.

SACKVILLE, *Induction*

Stanza rhymed *ababbcc, 5 xa*.

Ottava Rima—This (Italian) name was given because of the eight lines to the stanza.

And she forgot the stars, the moon, the sun,  
 And she forgot the blue above the trees,  
 And she forgot the dells where waters run,  
 And she forgot the chilly autumn breeze ;  
 She had no knowledge when the day was done,  
 And the new morn she saw not, but in peace  
 Hung over her sweet Basil evermore,  
 And moistened it with tears unto the core.

KEATS, *Isabella*

Stanza rhymed *abababcc, 5 xa*.

Spenserian Stanza—Spenser seems actually to have first hit upon this stanza in his *Faerie Queene*, and it has been extensively used by various poets ever since.

So passeth, in the passing of a day,  
 Of mortall life the leafe, the bud, the flowre ;  
 No more doth florish after first decay,  
 That earst was sought to deck both hed and bowre  
 Of many a lady, many a Paramowre.  
 Gather therefore the Rose whilest yet is prime,  
 For soone comes age that will her pride deflowre ;  
 Gather the Rose of love whilest yet is time,  
 Whilest loving thou mayest lovèd be with equall crime.

SPENSER, *Faerie Queene*

Stanza rhymed *ababbcbcc, 5 xa*, the ninth line 6 *xa*. Note the medial rhyming couplet which acts as a bridge between the two parts of the stanza, and the concluding alexandrine which brings the stanza to a full and dignified finish.

**Sonnet**—There are two forms of the sonnet: (a) *Italian Form*, introduced by Wyatt and Surrey in Elizabeth's time, revived by Milton, and now the form chiefly used.

Much have I travelled in the realms of gold,  
 And many goodly states and kingdoms seen ;  
 Round many western islands have I been  
 Which bards in fealty to Apollo hold.  
 Oft of one wide expanse had I been told  
 That deep-browed Homer ruled as his demesne ;  
 Yet did I never breathe its pure serene  
 Till I heard Chapman speak out loud and bold :  
 Then felt I like some watcher of the skies  
 When some new planet swims into his ken ;  
 Or like stout Cortez when with eagle eyes  
 He stared at the Pacific—and all his men  
 Looked at each other with a wild surmise—  
 Silent, upon a peak in Darien. KEATS

Fourteen lines, all 5 *xa* ; the first eight are called the octave, and are always rhymed *abbaabba* ; the last six are called the sestet, and usually rhymed *cdecde*, though there are many variations to this latter arrangement.

(b) The *English Form*, much used by Spenser and Shakespeare, but largely discarded for the Italian.

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove :—  
 O no ! it is an ever-fix'd mark  
 That looks on tempests, and is never shaken,  
 It is the star to every wandering bark  
 Whose worth's unknown, although his height be taken.  
 Love's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come ;  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom :—  
 If this be error, and upon me proved,  
 I never writ, nor no man ever loved. SHAKESPEARE

have been tried. We give one which has been more widely practised than the others, and with rather more success.

**ELEGIACS**—This metre consists of a succession of couplets, each couplet consisting of a classical hexameter and a classical pentameter (see page 191).

Is it ĩl | lūsiōn ōr | dōes thĕrĕ ā | spīrit frōm | pĕrfĕctĕr | āgēs, |  
 Hĕrĕ, ĕvĕn | hĕrĕ, āmĭd | lōss, | chāngĕ, ānd cōr | rŭptiōn, ā | bĭdĕ?  
 Dōes thĕrĕ ā | spīrit wĕ | knōw nōt, thōugh | sĕek, thōugh wĕ | fĭnd  
 cōmprĕ | hĕnd nōt, |  
 Hĕrĕ tō ĕn | tĭce ānd cōn | fŭse, | tĕmpt ānd ĕ | vādĕ ūs, ā | bĭdĕ?  
 CLOUGH, *Amours de Voyage*

**Alliteration**—If we read such a line as

Welling water's winsome word

something will strike us even before the sense becomes apparent. The *sound* of the words is peculiar, because each begins with the same sound, here signified by the letter *w*. This systematic recurrence of the same sound within a small space we call alliteration.

Sound of woods at sundawn stirred,  
 Welling water's winsome word,  
 Wind in warm wan weather.

SWINBURNE, *Child's Laughter*

In the first line of the above example three words begin with the letter *s*; in the second, all begin with the letter *w*; and in the third, nearly all are alliterated over the same letter or sound.

But if merely the beginning of a series of words with the same sound constituted the whole of alliteration, it would be a very simple thing to observe. Let us see if we can make anything more out of the above example.

In the line

Wind in warm wan weather

more than the *w* is alliterated; there is the letter *n* in *wind* and *wan*, and the vowels in *warm* and *wan*. This duplication of the vowel gives a tone to the line. Similarly in

Sound of woods at sundawn stirred  
the letters *s*, *d*, and *n* are alliterated.

Let us take a few more examples of alliteration.

(a) After life's fitful fever he sleeps well.

Alliterated on *f* and *l*, and the long vowels in *fever he sleeps*.

(b) The lustre of the long convolvuluses.

The alliteration on the *l*'s is quite apparent; more artistic is the subdued hissing of the *s*'s.

(c) Then slowly answered Arthur from the barge.

On the vowels in *answered, Arthur, barge*.

**Alliteration in Prose**—The legitimate province of alliteration is justly considered to be poetry; in most cases it would be foolish to seek for examples of this device in prose. Yet some writers of ornate prose, especially those of more modern times, have adopted alliteration to some extent. It is a dangerous tool to handle, and if used indiscreetly may do great harm to otherwise good prose.

For so have I seen a lark rising from his bed of grass, and soaring upwards, singing as he rises, and hopes to get to heaven, and climb above the clouds; but the poor bird was beaten back with the loud sighings of an eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest than it could recover by the libration and frequent weighing of his wings; till the little creature was forced to sit down and pant, and stay till the storm was over, and then did it make a prosperous flight, and did rise and sing, as if it had learned music and motion from an angel, as he passed sometimes through the air, about his minstrelsies here below; so is the prayer of a good man.

JEREMY TAYLOR, *On Prayers*

There are possible cases of alliteration which have been passed over here: they should be searched out.

As a further example, there is appended an extract from Ruskin, a modern writer. The extreme subtlety of the alliteration should be noticed; in places it is as skilfully worked as that of Spenser.

... For the most *part* a great *peacefulness* of *light*, Syria and Greece, Italy and Spain, *laid* like *pieces* of a *golden pavement* into the *sea-blue*, chased, as we stoop near to them, with *bossy beaten* work of *mountain-chains*, and glowing softly with terraced gardens, and flowers, heavy with *frankincense*, *mixed* among *masses* of *laurel*, and orange, and *plummy palm*, that *abate* with their *gray-green* shadows the *burning* of the *marble* rocks, and the *ledges* of *porphyry* *sloping* under the *lucent sand*.  
 RUSKIN, *Stones of Venice*

If we take more particularly the last phrase of this passage, viz.,

*and the ledges of porphyry sloping under the lucent sand,*

we see the frequent repetition of the letters is too pronounced to be completely accidental. It can be explained only by the deliberate choice of words to insure the subtle combination of alliterated letters. The alliteration is over *nd* (once *nt*), *l*, *s* or *z*, *p*, and *c*. This is alliteration in its most elaborate form.

**Vowel-Music**—In the last paragraph we tried to show how the alliteration of vowels tended to give a passage of poetry or prose a certain desirable tone or quality. Often this tone can be obtained by the opposite device, namely, by the skilful mingling of vowels of different sounds (usually in the accented syllables), instead of vowels of like sound, *i.e.* instead of alliteration.

Taking an example already quoted :

(a) *Welling~water's winsome word,*

we see that the variation of the accented vowel-sounds, as well as the recurrence of consonantal sounds, gives the harmony that is produced.

A few more examples will make this clearer :

Laborious orient *ivory*, sphere in sphere.

TENNYSON, *Princess*

Here the vowel-music is supplied by the two *o*'s, the long sound *i* in '*ivory*,' and the sound *ee* in '*sphere*.'

(b) She looked at me as she did love,  
 And made sweet moan.

KEATS, *La Belle Dame sans Merci*

The beauty of this last short line is largely accounted for by the three vowels (which should all be pronounced long), *ā*, *ēē*, *ō*.

- (c) . . . Morning light  
 More orient in yon western cloud, that draws  
*O'er the blue firmament a radiant white,*  
 And slow descends with something heavenly fraught.  
 MILTON, *Paradise Lost*

The vowel-sounds should be carefully studied in this example, being isolated to help the ear.

**Vowel-Music in Prose**—This device of vowel music is present more or less in good prose of a solemn description.

Happy are they that go to bed with grand music, like Pythagoras, or have ways to compose the fantastical spirit, whose unruly wanderings take off inward sleep, filling our heads with St Anthony's visions, and the dreams of Lipara in the sober chambers of rest.

SIR T. BROWNE, *On Dreams*

**Onomatopœia**—When we read such a line as

- (a) Save for some whisper of the seething sea,

we see that something is intended beyond the simple meaning: the sound is as important as the sense, for the sound conveys the sense. This correspondence between sense and sound is called **Onomatopœia**. In the above example, the effect is produced not only by the alliterated *s*'s, which correspond to the hissing of turbid water, but also by the vowel *ee* in '*seething sea*.' The sound of this vowel can easily be used to denote the moving of the water.

**NOTE**—This device of onomatopœia is almost completely confined to verse.

Some words have been formed to represent sounds, e.g. *bang*, *crash*, *bray*, *ripple*, *murmur*.

- (b) And when they ceased, shrill trumpets loud did bray.  
 SPENSER, *Faerie Queene*

In the latter half of this line Spenser wants to produce the effect of

trumpets. He begins this latter half with three vowels which are pronounced short—‘shrill trumpets.’ This is followed by two long open sounds—‘loud did bray.’ This very well expresses the sudden clamour of the music.

(c)

Dreadful was the din  
Of hissing through the hall, thick-swarming now  
With complicated monsters, head and tail,  
Scorpion, and asp, and amphisbœna dire,  
Cerastes horned, hydrus, and ellops drear,  
And dipsas.

MILTON, *Paradise Lost*

The sound of hissing snakes is obviously intended, and it is managed by the alliterated *s*'s.

Onomatopœia can be created not only by alliteration and vowel-music, as above, but also by the manipulation of trisyllabic feet and cæsurae.

(d) Ī gālōped | ^ Dīrck gālōped | ^ wē gālōped | ^ āll thrēe.

BROWNING, *How they Brought, etc.*

Here we have amphibrachs sharply divided by cæsurae, to give the rapid three-time of a galloping horse's hoofs.

(e) Hālf ā lēague | ^ hālf ā lēague | ^ hālf ā lēague | ^ ōn wārd. |

TENNYSON, *Light Brigade*

The device is the same, except that the feet are dactyls.

Similarly, onomatopœia can be well handled by a cunning system of aberrations.

(f) Ānd sō | strōde bāck | slōw tō | thē wōund | ēd kīng. |

TENNYSON, *Morte d'Arthur*

(g) Ānd līght | lȳ wēnt | thē ōth | ēr tō | thē kīng. |

*Ibid.*

The first line is slow and heavy, to suit the sense. This is effected by the presence of the spondee and the trochee, and also by the alliteration on the long vowel *ō* in ‘so,’ ‘strode,’ and ‘slow.’ On the other hand, the second line has a much lighter sound,



chiefly owing to the lightly uttered vowels and the pyrrhic in the fourth foot.

**Verse in Prose**—From ancient times it has been asserted that in moments of great excitement or passion the natural vehicle of thought is poetry. This opinion is often borne out by the practice of many modern English authors; for we find that in moments of impassioned feeling a good prose author will often fall into a distinctly poetic style. This is more the case with some writers than with others, and we shall try to indicate the most conspicuous of these in the following examples.

i. *Blank verse* is often found imbedded among prose passages. Such a practice is on the whole to be carefully avoided. At the best, it gives rather an unreality to prose passages, for prose has a harmony all its own; and when badly used, this verse-in-prose becomes a stilted and affected mannerism. The passage we now give represents the better class of verse in prose.

(a) But he led me to the shore, and on that part of it where we had looked for shells, two children—on that part of it where some fragments of the old boat, blown down last night, had been scattered by the wind—I saw him lying with his head upon his arm, as I had often seen him lie at school. DICKENS, *David Copperfield*

It would be too much to expect to transpose this extract straight off into a perfect blank-verse passage. But what we can do is to point out fragments of blank verse which, with a little alteration, might be welded into one whole.

The fragments are:

Bŭt hě lēd | mē tō | thē shōre | ānd ōn | thāt pārt |  
 Ōf it |, whēre wē | hād lōokēd | fōr shēlls, | twō chīld | rēn |  
*on that part of it where some fragments of the old boat*  
 Blōwn dōwn | lāst nīght | hād bēēn scāt | tēred bŷ | thē wīnd |  
 Ĩ sāw | hīm lŷ | ĩng wīth | hīs hēad | ūpōn | hīs ārm, |  
 Ās Ĩ | hād ōf | tēn sēēn | hīm līe | āt shōol. |

The fourth line of the above is an almost perfect alexandrine;

and most of the others are fairly good heroic lines. There is only one passage (inserted in italics) which cannot be scanned. What should be noticed also is the fact that the pauses in the original prose passage correspond very largely to the ends of the blank-verse lines. This makes the metrical character all the more apparent.

(b) 'Mine,' said she, pensively ; and as she abased her head, the broad leaf of the lily hid her brow and her eyes ; the light of heaven shone through the flower.

LANDOR, *Dream of Boccaccio*

The verse in this passage is not so plain, owing to (1) the greater number of trisyllabic feet ; (2) greater enjambement. The passage might be written in versified form as follows :

'Mīne,' said | she pen | sively | and as | she abased | her head, |  
The broad | leaf of | the līl | y hīd | her brow |  
And her eyes ; | the light | of heav | en shone through | the flow | er. |

The first line is an alexandrine. It could also be written thus :

'Mine,' said  
She pensively, and as she abased her head

This enjambement is perhaps not too excessive.

(c) There, mingled with the taller gentians | and white narcissus,  
the grass grows deep and free ; | and as you follow the winding  
mountain paths, | beneath arching boughs all veiled and dim with  
blossom ||—paths that for ever droop and rise over the green banks  
and mounds, sweeping down in scented undulation, steep to the  
blue water, studded here and there with new-mown heaps, filling  
all the air with fainter sweetness, —|| look up towards the higher  
hills, where the waves | of everlasting green roll silently || into their  
long inlets among the pines ; and we may, perhaps, at last know  
the meaning of those quiet words of the hundred and forty-seventh  
Psalm, || 'He maketh grass to grow up on the mountains.' |

RUSKIN, *Modern Painters*

This example opens with four fairly apparent lines of iambic pentameters, with pretty frequent aberrations ; after this point (marked with a double bar in the example) there is a spell when

ordinary iambic scansion is almost impossible. Notice, however, the trochaic phrases :

sweēp̃ng | dōwn ĩn | scēntēd | ūndul̃ | āt̃iōñ ; | 5 ar  
 stūddēd | hēre ānd | thēre wĭth | nēw-mōwn | hēaps ; | 5 ar -  
 fĭll̃ng | āll thē | āir wĭth | fāint̃r | swēetnēss. | 5 ar

At the conclusion of the long parenthesis of the sentence (at the second double bar), we have two iambic lines ; then after the third double bar a passage where the scansion hardly (it does almost) conforms to metric scansion ; finally a perfect iambic line quoted from the Bible.

ii. *Other Iambic Rhythms*—In some cases good prose falls into a regular iambic rhythm, yet it is extremely difficult to separate it into lines of equal length : this Procrustean method would result in chopping words into two parts when they occur at the ends of the lines. It is probably better in this case to scan the passage in lines of varying length.

Bŭt thē timē of reckoning at length wās ārrived ; | slowly the  
 hand had crawled along the dial-plate ; | slowly as if thē ēvent  
 would never come ; | and wrong was heaped on wrong ; | ānd ōppres-  
 sion cried, | ānd ĩt seemed as if no ear had heard its voice ; | tĭll thē  
 measure of the circle was at length fulfilled, | the finger touched the  
 hour, | and as the strokes of the great hamm̃r | rang out above the  
 natiōn, | ĩn ān instant thē mighty fabric of iniquity | was shivered  
 into ruins. |

FROUDE, *History of England*

This passage should be written out as iambic verse, with lines of the length marked out above by the bars. We have marked some equivalences. The feet will be found on the whole to be iambic, numbering in each successive line as follows : 5, 6, 5, 3, 2, 5, 6, 3, 4 +, 3 +, 6, 3 +.

iii. *Other Metres*—It is only very rarely that we find metre, other than blank verse, in good prose. Occasionally we find a distinctly

metrical arrangement of words, especially in moments of impassioned feeling, but this poetic swing, save in the form of blank verse, hardly ever lasts. For instance, some passages in the Book of Job are written in a style as ecstatic as any known; they are distinctly rhythmical, and in a few cases they fall into the regular 'fourteener.'

(a) There thē | wickēd | ceāse frōm | troublīng ānd | there thē | wēārý |  
āre āt | rēst. |

Who || gīvēth | rāin ūp | ōn thē | ēārth ānd | sēndēth | wātēr ūp |  
ōn thē | fīlds. |

Is mý | strēngth thē | strēngth ōf | stōnes? ōr | is mý | flēsh ōf |  
brass? |

The first two are almost perfect 'fourteeners'; the third lacks a foot.

(b) Nothing-plotting, nought-caballing, unmischievous synod ! |  
Convocation without intrigue, parliament without debate ! | What a  
lesson thou dost read to council and consistory ! | If my pen treat  
of you lightly—as haply it will wander—| yet my spirit hath gravely  
felt the wisdom of your custom. LAMB, *A Quakers' Meeting*

This last passage should be written out as verse, and the metre carefully noted. We have marked some equivalences.

(c) Then he spoke to me, Will, and called me, right up through the  
oar-weed and sea : 'We have had a fair quarrel, señor ; it is time to  
be friends once more. My wife and her brother have forgiven me ;  
so your honour takes no stain.' And I answered, 'We are friends,  
Don Guzman ; God has judged our quarrel, and not we.' Then he  
said, 'I sinned, and I am punished.' And I said, 'And, señor, so  
am I.' Then he held out his hand to me, Cary, and I stooped to  
take it, and I awoke. KINGSLEY, *Westward Ho!*

This is an extremely poetic outburst for a prose work, and falls into a decided swinging trisyllabic metre, which Kingsley very frequently adopts when he desires to give an elevation to his style.

As a whole the metre is regular, but the trisyllabic feet when equivalence occurs actually become feet of four or five syllables. The scansion is as follows :

And hē spēke | tō mē, Wīll, | and cāllēd | mē, ^ right up | through the  
oār | weēd and sēa : |

‘Wē hāve hād | ā fāir quār | rēl, sē | nōr, ^ it is tīme | tō bē frīēnds |  
ōnce mōre. |

Mȳ wīfe | and hēr brōth | ēr hāve fōrgīv | ēn mē, ^ sō yōur hōn | ōur  
takēs | nō stāin.’ |

And Ī ān | swēred, ‘Wē āre frīēnds, | Dōn Gūz | mān ; ^ Gōd hās  
jūdgēd | ōur quār | rēl and nōt wē.’ |

Thēn hē saīd, | ‘Ī sīnnēd | and Ī ām pūn | īshēd,’ ^ and Ī saīd, | ‘And,  
sē | nōr, sō ām Ī.’ |

Thēn hē hēld | ōut hīs hānd | tō mē, Cār | ŷ, ^ and Ī stoōped | tō  
takē | it and Ī āwōke. |

There are six feet to each line ; the feet running up to as many as five syllables. The usual number of syllables is two or three, rarely four, and very rarely five. The poetic character of the passage is still more apparent when we notice that the main cæsura occurs in the same place for each line, namely, in the middle of the fourth foot.

Prosa Scansion—In approaching this branch of scansion, it had better be premised that it is a difficult subject to handle—in fact, it may be said that there is still a good deal of doubt attaching to it. In the following examples all we can try to do is to suggest a means to a fairly satisfactory system of scanning good English prose ; but it must be clearly pointed out that, especially in the case of writing of a simple kind, the scansion of English prose is not a subject about which to lay down hard and fast rules. In many cases it becomes a matter of opinion.

Before beginning, we shall have to modify some of the definitions laid down earlier in this section.

(1) *Feet* in prose scansion at times can become long and complicated, and subject to almost endless variation. So our definition of a foot as 'a recurring group of syllables' does not hold.

(2) Corresponding to the poetic line we have in poetic prose the *versicle*. This is a section of a paragraph, often of a varying length, but usually bounded by marks of punctuation. The examples below will make this clearer.

**Prose Translations of Poetic Originals**—As a beginning, we take prose which is translated from, or modelled upon, a poetic original in another tongue. These translations to a certain extent reflect the rhythm of their originals, and make their scansion an easier matter.

(a) Narrow is thy dwelling now ; || dark the place of thine abode ; || with three steps I compass thy grave, || oh thou who wast so great before ! || Four stones, with their heads of moss, || are the only memorial of thee. || A tree, with scarce a leaf, || long grass which whistles in the wind, || mark to the hunter's eye || the grave of the mighty Morar. || Morar ! thou art low indeed. || Thou hast no mother to mourn thee ; || no maid with her tears of love. || Dead is she that brought thee forth, || fallen is the daughter of Morglan. ||

MACPHERSON, *Songs of Selma*

The versicles are marked by the double bars. They can be written and scanned thus :

Nār   rōw is thŷ dwēl   līng nōw ;	7
Dār̄k   thē plāce   ōf thīne ābōde ;	7
With thrē   stēps I cōmp   āss thŷ grāve,	8
Ōh thōu   whō wāst sō grēat   bēfōre !	8
Fōur stōnes,   wīth thēir hēads   ōf mōss,	7
Ārē thē ōn   lŷ mēmōr   īāl ōf thēe !   etc.	10

There are three well-defined accents to the versicle, making three feet. The number of syllables is fairly constant, as will be seen by the figures affixed to the lines. The rest should be written out as versicles, and scanned by the student.

As a second example, we give an extract from the poetry of the Bible. Founded upon definite Jewish rhythm, these translations often become actually metrical, as indicated on page 212. We take a non-metrical example, and scan it, writing it in the versicle form, as these compositions should be, and now often are, written.

- (6) Hōw | dōth thē cīty | sīt solītāry, | thāt wās sō full | ōf pēople ! |  
 Hōw | īs shē bēcōme | ās ā wīdōw ! |  
 Shē | thāt wās grēat | āmōng thē nātions, | ānd prīncess | āmōng  
 prōvīncēs, |  
 Hōw | īs shē bēcōme | tribūtāry ! |  
 Shē weēpeth | sōre īn thē nīght, | ānd hēr tēars | āre ōn hēr  
 cheeks. |  
 Āmōng | hēr lōvers | shē hāth nōne | tō cōmfort hēr : |  
 Āll hēr frīends | hāve dēalt | trēachērōusly | wīth hēr ! |

*Book of Jeremiah*

In several respects we find differences from the last example : (1) The number of feet to a versicle varies more ; (2) very often the accents fall early in the feet, not regularly towards the end, as in the last case ; (3) the feet are sometimes much longer. As a whole, this rhythm is freer and more varied than the Ossianic rhythm of Macpherson.

**Scansion of Ornate Prose**—From this poetic prose we pass on to, strictly speaking, original prose of an ornate description. Here the scansion becomes more difficult, but not excessively so. This is due to the fact that the writer becomes so impassioned as to adopt a more or less definite rhythm and lyrical note. It is this 'lyrical cry,' or the expression of intense feeling which is usually reserved for a poetic medium, which gives us our justification in dividing up any prose into versicles and scanning it in a semi-poetic fashion.

(a) She is the defier of God. || She also is the mother of lunacies, || and the suggestress of suicides. || Deep lie the roots of her power; || but narrow is the nation that she rules. || For she can approach only those || in whom a profound nature || has been upheaved by central convulsions; || in whom the heart trembles and the brain rocks || under conspiracies of tempest from without || and tempest from within. || . . . She carries no key; || for, though coming rarely among men, || she storms all doors || at which she is permitted to enter at all. || And *her* name is || *Mater Tenebrarum* || —our Lady of Darkness. ||  
DE QUINCEY, *Suspiria de Profundis*

The versicles (suggested by the sense of the words) are marked by the double bars. We scan the first few; the rest 'can be done in a similar fashion.

Shē | ǐs thē dēfīēr | ǒf Gōd. |  
Shē ālsō | ǐs thē mōthēr | ǒf lūnācīēs, |  
Ǻnd thē sūggēstrēss | ǒf sūīcīdēs. |  
Dēep | līē thē rōōts | ǒf hēr pōwēr, |  
Būť nārrow | ǐs thē kīngdōm | thāt shē rēles, | etc.

This scansion can easily be continued by the reader, following the double bars as indicated. Or, if thought advisable, two short versicles can be run together to make a longer one.

(b) To subsist in lasting monuments, || to live in their productions, || to exist in their names || and predicaments of chimæras, || was large satisfaction unto old expectations, || and made one part of their Elysium. || But all this is nothing in the metaphysics of true belief. || To live, indeed, is to be again ourselves, || which being not only an hope, || but an evidence in noble believers, || 'tis all one to lie in St Innocent's Church-yard, || as in the sands of Egypt. || Ready to be anything, || in the ecstasy of being ever, || and as content with six feet || as the *moles* of Adrianus. ||  
BROWNE, *Urn Burial*

We give this example to bring out the device of *cadence*, i.e. the ending of a line or versicle with a certain uniform combination of feet. This cadence in Sir Thomas Browne tends to take the form | ~ ~ ~ | ~ ~ ~ .



Of course, there are variations; compare, in the above, 'pre | dīcāmēnt ōf | chīmāērās |'; ' | ōld ēxpectā | tions |'; 'meta | phīsīcs ōf trūe | bēlīef |'; and so on to the final ' | mōlēſ ōf Ād | rīānūs |.' The passage should be written out in versicle form.

This device of cadence was a habit of classical orators, and perhaps Browne imitated them in it.

**Plainer Prose**—It may be regarded as axiomatic that all first-class prose, even of a plain kind, possesses some kind of rhythm, in a greater or less degree. In some cases of ornate prose, the rhythm, as we have pointed out, is fairly well marked, and can be scanned with some confidence. Plainer prose, however, is much more difficult to scan. No doubt a certain rhythm is perceptible, but it is of such an evasive and intangible nature that it defies any strict rule. Nevertheless we can give some rules which are sufficiently general to be fairly safe to follow.

(1) Read over the passage. The accented sounds are those which would naturally be accented by any good reader. This is where uncertainty is caused in prose scansion, since good readers often vary in their accentuation.

(2) To mark versicles in ornate or poetic prose, go largely by punctuation, and make the length of the versicles as uniform as possible. Versicles need hardly be attempted in plainer prose; the strongly accented syllables should be marked, and their arrangement noted.

(3) Feet should be attempted only in the case of extremely impassioned prose.

We add a passage from Dryden, scanned in this tentative way. The prose is fairly ornate, but has no definite or poetic cadence. The versicles, much longer than those we have previously indicated, are marked by vertical bars, though this practice need not be made general.

Nēander was pursūing this discōurse so ēagerly, | that Eugēnius  
had cālled to him twīce or thrīce, | ere he tōok nōtice that the bārgē

stood stīll, | and that they were at the fōot of Sōmerset-stāirs, | where they had appointed it to lānd. | The company were all sōrry to sēparate so sōon, | though a great pārt of the ēvening was alrēady spēnt ; | and stood a whīle looking bāck on the wāter, | upon which the mōonbeams plāyed, | and made it appear like flōāting quīck-sīlver : | at last they went up through a crōwd of Frēnch pēople, | who were mērrily dāncing in the ōpen āir, | and nōthing concerned for the nōise of gūns, | which had alārmēd the tōwn that after-nōon. | Wālking thence together to the Pīāzza, they pārted there ; | Eugēnius and Lisidēius to some plēasant appōintment they had mādē, | and Crītes and Neānder to their sēveral lōdgings.

DRYDEN, *Essay on Dramatic Poesy*

In this passage the accents are distributed fairly evenly ; if there is any feature noticeable at all, it is that they tend to be more numerous towards the end of the versicle. But the more or less uniform recurrence of the accents gives Dryden's prose a smooth and pleasing rhythm.

**Melody or Euphony : Harshness or Cacophony**—Music of vowels and consonants, judicious alliteration, rhythm, and (in certain cases) onomatopœia, all combine to produce on the ear of the reader a general effect of beauty and charm. This pleasing reaction is called *melody* or *euphony*. As can naturally be expected, this melodiousness should be the rule in poetry, the main function of which is to please the reader. But prose-writers also, without sacrificing other important qualities of their work, such as lucidity and force, should strive to charm the ear with mingled beauty of sound.

Opposed to this melody of language, there is the literary fault of *harshness* or *cacophony*. When found, it produces a sense of grating discomfort.

We shall now attempt to trace to their different sources the elements which go to create a melodious style or its opposite ;

but it must again be emphasized that these elements of beauty, in order to produce their general effect, must be found in a sustained, equable, and artistic union.

i. **MELODY OF VOWELS AND CONSONANTS**—Vowel music has already been noticed; but consonants also deserve attention. Harsh—that is, stopped or explosive—consonants should be kept within reasonable limits, and words or phrases that contain such sounds, especially such sounds in combination, should not be taken if an efficient and more harmonious substitute comes to hand. Such words or phrases are *strengths*, *chastest*, *triumph'st* (Ben Jonson), *the old lost stars*, *smashed china*. They are disagreeable to pronounce, and sound badly when they fall on the ear.

ii. **ALLITERATION** must be employed with discretion, even in poetry, where its use is more general than in prose. (a) It must avoid repetition of harsh sounds, e.g.

Tied under the archest chin,  
Mockery ever ambushed in.

MATTHEW ARNOLD

(b) It must also be restrained and subdued; otherwise it strikes the ear with a sense of crudeness and cacophony, as in the following:

The painted powne<sup>1</sup> pacand<sup>2</sup> with plumes gym.

G. DOUGLAS

In prose especially, alliteration must be used with extreme care, or we are displeased with an unpleasant *jingle*, which is the rawest kind of alliteration. The jingling effect can be produced by an unmelodious repetition of (a) letter; (b) syllable; (c) word; (d) phrase.

(a) I am sorry to see how small a piece of religion will make a cloak.

(b) This is a very ordinary story.

(c) Was never *minde* did *minde* his name. SPENSER

(d) *He did it*, but as *he did it* he repented *he had done it*.

---

<sup>1</sup> Peacock.

<sup>2</sup> Pacing.

There are justifiable uses of jingles.

(a) For satire or humorous purposes, including the pun.

(i) He described the speech of the baron as a union of *meddle* and *muddle*, of *bogeyism* and *fogeyism*.

(ii) *Old Gaunt* indeed, and *gaunt* in being *old*.

(b) For impressiveness or oratorical effect. (See *Anaphora*.)

(i) To the Liberal Party this means *disaster*, *death*, and *damnation*.

(ii) *To* strive, *to* seek, *to* find, and not *to* yield.

(c) For onomatopœia. (See page 222.)

Often it is necessary to vary the phrasing in order to avoid repetition of similar words. Care must be exercised in selecting an alternative expression; it can be made a new aid to lucidity and impressiveness, but when clumsily done it becomes a type of *Fine-writing* (see page 19), and so affected or ridiculous.

The noble lord was called upon for his *after-dinner speech*, but his *post-prandial soaring to oratorical heights* fell far short of expectation.

iii. RHYTHM—Even in poetry, which is bound down with its metre and parallelism, a certain amount of equivalence and enjambement gives it a wider rhythmic movement; excessive strictness of metre and of stopping spoils the rhythm and so tends to ruin the euphony.

In prose and verse, an even flow of rhythm can be disturbed by several causes, both singly and in combination.

(1) *Over-stopping*—An unpleasant jerky sensation arises from excessive punctuation of a sentence, or from a series of short sentences.

(a) He made all these, and more;  
Made all we see, and us, in spite: how else?

BROWNING

(b) Now I conclude, from most unquestionable data, that, five hundred years ago, the average rate of production from seed sown in wheat, which was then, even more than recently, the staple food of the people, was only four times.

ROGERS

(c) But this would not satisfy him. His services had been great.  
He held the thread of the whole intrigue. MACAULAY

(2) Use of words (a) *too short*, or (b) *too long*. (a) Sometimes, but not always, the rhythm becomes snipped or monotonous when short or feeble words are used. (b) The rhythm and melody are sometimes clogged by a series of polysyllables, as in (c) below, especially if these be unmelodious in themselves.

(a) Were we the righteous, whose fast-anchored isle  
*Moved not, while theirs was rocked like a light skiff.*  
COWPER

(b) Fires from beneath, and meteors from above,  
*Portentous, unexampled, unexplained.* COWPER

In the first example, the italicized line is dull and undistinguished; in the second, we see a line laboured and clumsy.

(c) A sophistical rhetorician, inebriated with the exuberance of  
his own verbosity. DISRAELI

NOTE—Sometimes short and simple words can be used with splendid energy and rhythm. The words must then be brief and emphatic.

Then will he strip his sleeve and show his scars,  
And say, 'These wounds I had on Crispin's day.'  
Old men forget, but all shall be forgot,  
But he'll remember with advantages  
What feats he did that day. SHAKESPEARE, *Henry V.*

Lack of rhythmic grace can be justified on several grounds.

(a) When the thought is passionate or profound or compressed:

(i) All this dread order break—for whom? for thee?  
Vile worm! O madness! pride! impiety!  
POPE, *Essay on Man*

(ii) To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub.  
SHAKESPEARE, *Hamlet*

In the last example the excellence of the vowel-music can in itself atone for the over-stopping, if any atonement is needed.

(b) For satiric or humorous purposes :

And ten low words oft creep in one dull line.

POPE, *Essay on Criticism*

Here Pope satirizes a literary sin by giving an example of it.

(c) For onomatopœia. (See below.)

iv. ONOMATOPŒIA—As we have pointed out already, this device can be used with the most melodious effect when the writer desires to attune his verse to pleasant or charming subjects. When, however, he seeks to reflect a harsh or unmelodious theme in the language he chooses, he may deliberately break all the laws of euphony.

- (a) Approach thou like the rugged Russian bear,  
The armed rhinoceros, or the Hyrcan tiger.

SHAKESPEARE, *Macbeth*

- (b) The bloody bear, an independent beast,  
Unlicked in form, in groans his hate expressed.

DRYDEN, *Hind and Panther*

- (c) Shrunk 'mid brutal hair his violent veins  
Subsided, yet were hideous to behold.  
At last, absorbing deep the breath of heaven,  
And stifling all within his deadly grasp,  
Struggling and tearing up the glebe to turn,  
And from a throat that, as it throbbed and rose,  
Seemed shaking ponderous links of dusky iron,  
Uttering one anguish-forced indignant groan  
Fired with infernal rage, the spirit flew.

LANDOR

In the first two examples we have harshness of sound ; in the third extract, which portrays the death of a great, uncouth giant, there is harshness of language, of alliteration, and of metre.

We add two examples of euphonious English. In both, the student should seek, as far as possible, to analyse the melody of the diction into the several elements we have described above.



Steel thee to dare complain, alas ! thou go'st  
 Against the stream upwards when thou art most  
 Heavy and most faint ; and in these labours they  
 'Gainst whom thou shouldst complain will in thy way  
 Become great seas, o'er which when thou shalt be  
 Forced to make golden bridges, thou shalt see  
 That all thy gold was drowned in them before.

DONNE, *Satires*

### EXERCISES

1. Scan the following extracts, and give where possible (a) the metre ; (b) scheme of parallelism ; (c) name of stanza ; (d) any peculiarities of rhyme.

- (a) And up and crew the red, red cock,  
       And up and crew the gray,  
 The eldest to the youngest said,  
       'Tis time we were away !'

*The Wife of Usher's Well*

- (b) I see a lily on thy brow,  
       With anguish moist and fever dew,  
 And on thy cheeks a fading rose  
       Fast withereth too.

KEATS, *La Belle Dame*

- (c) We do it wrong, being so majestic,  
 To offer it the show of violence ;  
 For it is, as the air, invulnerable,  
 And our vain blows malicious mockery.

SHAKESPEARE, *Hamlet*

- (d) When the British warrior-queen,  
       Bleeding from the Roman rods,  
 Sought, with an indignant mien,  
       Counsel of her country's gods.

COWPER, *Boadicea*

- (e) There let the pealing organ blow  
 To the full-voiced choir below,  
 In service high, and anthems clear,  
 As may with sweetness, through mine ear,  
 Dissolve me into ecstasies,  
 And bring all heaven before mine eyes.

MILTON, *Il Penseroso*



- (f) The breezy call of incense-breathing morn,  
The swallow twittering from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.  
GRAY, *Elegy*
- (g) I am monarch of all I survey,  
My right there is none to dispute,  
From the centre all round to the sea,  
I am lord of the fowl and the brute.  
COWPER, *Alexander Selkirk*
- (h) And the sun went down, and the stars came out far over the summer  
sea,  
But never a moment ceased the fight of the one and the fifty-three.  
TENNYSON, *The Revenge*
- (i) It fell upon a holy eve,  
(Hey-ho, holiday !)  
When holy fathers wont to shrieve.  
(Now 'ginneth this roundelay !)  
SPENSER, *Shepherd's Calendar*
- (j) Heigh-ho ! sing, heigh-ho ! unto the green holly,  
Most friendship is feigning, most loving mere folly.  
Then heigh-ho, the holly !  
This life is most jolly.  
SHAKESPEARE, *As You Like It*
- (k) The lovely lady, Christabel,  
Whom her father loves so well,  
What makes her in the wood so late,  
A furlong from the castle gate ?  
She had dreams all yesternight  
Of her own betrothed knight,  
And she in the midnight wood will pray  
For the weal of her lover that's far away.  
COLERIDGE, *Christabel*
- (l) So swiftly, though soundless  
In silence's ear,  
Light, winged from the boundless  
Blue depths full of cheer,  
Speaks joy to the heart of the waters, that part not before him, or  
hear.  
SWINBURNE, *Off-Shore*

- (m) . Good milch-cow and pasture good husbands provide,  
The residue good housewives know best how to guide.  
TUSSEK, *Good Husbandry*

- (n) When I sewed or drew,  
I recall  
How he looked as if I sang—  
Sweetly too.  
If I spoke a word  
First of all,  
Up his cheek the colour sprung,  
Then he heard. BROWNING, *In a Year*

- (o) The next, in order sad, OLD-AGE we found :  
 His beard all hoar, his eyes hollow and blind ;  
 With drooping cheer still poring on the ground,  
 As on the place where nature him assigned  
 To rest, when that the sisters had untwined  
 His vital thread, and ended with their knife  
 The fleeting course of fast-declining life.
- SACKVILLE, *Induction*

- (p)      The glow-worm o'er grave and stone,  
             Shall light thee steady,  
The owl from the steeple sing  
             Welcome, proud lady.      SCOTT, *Proud Maisie*

- (g) He waited after no pompe and reverence,  
Ne maked him a spiced conscience,  
But Cristes loore, and his Apostles twelve,  
He taughte, but first he solwed it hym selve.
- CHAUCER. *Canterbury Tales*

2. Scan the following passages, noting (a) any aberrations, including equivalences, from the normal feet ; (b) positions of the cæsurae.

- (a) And as a full field charging was the sea,  
And as the cry of slain men was the wind.  
SWINBURNE, *Tristran*
- 

- (b) So eagerly the fiend  
O'er bog or steep, through strait, rough, dense, or rare,  
With head, hands, wings, or feet, pursues his way,  
Or swims, or sinks, or wades, or creeps, or flies.
- MILTON, *Paradise Lost*

- (c) Ariel to Miranda :—Take  
 This slave of music, for the sake  
 Of him who is the slave of thee ;  
 And teach it all the harmony  
 In which thou canst, and only thou,  
 Make the delighted spirit glow.  
 SHELLEY, *With a Guitar*

- (d) Like those Hesperian gardens famed of old,  
 Fortunate fields, and groves, and flowery vales,  
 Thrice happy isles.  
 MILTON, *Paradise Lost*

- (e) Nor wilt thou forget  
 That after many wanderings, many years  
 Of absence, these steep woods and lofty cliffs,  
 And this green pastoral landscape, were to me  
 More dear, both for themselves and for thy sake.  
 WORDSWORTH, *Tintern Abbey*

- (f) To London once my steppes I bent,  
 Where truth in no wise should be faynt ;  
 To Westmynster-ward I forthwith went,  
 To a man of law to make complaynt ;  
 I sayd, ' For Mary's love, thou holy saint !  
 Pity the poore that wold procede ; '  
 But for lack of mony I cold not spede.  
 LYDGATE

3. Scan the following lines (basis, 5 *aa*) :

- |     |  |             |
|-----|--|-------------|
| (a) | Abominable, unutterable, and worse.                | MILTON      |
| (b) | O favourable spirit, propitious guest.             | MILTON      |
| (c) | Hurling defiance towards the vault of heaven.      | MILTON      |
| (d) | His knights grow riotous, and himself upbraids us. | SHAKESPEARE |
| (e) | Fallen cherub, to be weak is miserable.            | MILTON      |
| (f) | Ruining down the illimitable inane.                | TENNYSON    |

4. In the following examples, mark the alliterated sounds, and write them before their respective lines.

- (a) I smell sweet savours, and I feel soft things.  
 SHAKESPEARE, *Taming of the Shrew*
- (b) I sift the snow on the mountains below,  
 And their great pines groan aghast.  
 SHELLEY, *The Cloud*

- (c) For solitude sometimes is best society,  
And short retirement urges sweet return.  
MILTON, *Paradise Lost*

- (d) Since once I sat upon a promontory,  
And heard a mermaid on a dolphin's back  
Uttering such dulcet and harmonious breath  
That the rude sea grew civil at her song.  
SHAKESPEARE, *Midsummer Night's Dream*

- (e) O thou bright wine whose purple splendour leaps  
And bubbles gaily in the golden bowl. SHELLEY

- (f) Built like a temple, where pilasters round  
Were set, and Doric pillars over-laid  
With golden architrave. MILTON, *Paradise Lost*

- (g) Now ginneth the Gloton for to go to schrifte,  
And carieth him to chircheward his schrift for to telle.  
Thenne Betun the brewstere bad him good morwe,  
And sithen she asked of him whider that he wolde?  
LANGLAND, *Piers Plowman*

5. Note the vowel-music in the following passages :

- (a) All the orient laugheth with the light.  
CHAUCER, *Knight's Tale*

- (b) The swimming vapour slopes athwart a glen,  
Puts forth an arm, and creeps from pine to pine,  
And loiters, slowly drawn. TENNYSON, *Enone*

- (c) With that sharp sound the white dawn's creeping beams,  
Stolen to my brain, dissolved the mystery  
Of folded sleep. The captain of my dreams  
Ruled in the eastern sky.  
TENNYSON, *Dream of Fair Women*

- (d) The Blessed Damsel leaned out  
From the gold bar of heaven ;  
Her eyes were deeper than the depth  
Of waters stilled at even ;  
She had three lilies in her hand,  
And the stars in her hair were seven.  
ROSSETTI, *Blessed Damsel*

- (e) Blind Thamyras, and blind Maeonides,  
And Tiresias and Phineus, prophets old.  
MILTON, *Paradise Lost*

(f)

I set her on my pacing steed,  
And nothing else saw all day long,  
For sideways would she lean, and sing  
A faery's song. KEATS, *La Belle Dame*

6. Write down and scan the following stanza, and give (1) scheme of parallelism ; (2) any aberrations (including equivalences) ; (3) examples of alliteration and vowel-music ; (4) peculiarities of rhyme.

The joyous birdes, shrouded in chearefull shade,  
Their notes unto the voice attempted sweet ;  
The Angelicall soft trembling voyces made  
To the instruments divine response meet.  
The silver sounding instruments did meet  
With the base murmure of the waters fall ;  
The waters fall with difference discreet,  
Now soft, now loud, unto the wind did call,  
The gentle warbling wind low answered to all.

SPENSER, *Faerie Queene*

7. In the following passages try to show how the sound suits the sense.

(a)

Now storming fury rose  
And clamour, such as heard in heaven till now  
Was never : arms on armour clashing brayed  
Horrible discord, and the madding wheels  
Of brazen chariots raged. MILTON, *Paradise Lost*

b)

Myriads of rivulets hurrying through the lawn,  
The moan of doves in immemorial elms,  
And murmuring of innumerable bees. TENNYSON, *Princess*

(c) As the grinding of teeth in the jaws of a lion that foam as they gnash,  
Is the shriek of the axles that loosen, the shock of the poles that crash.

SWINBURNE, *Erechtheus*

8. The following words are blank-verse lines taken from good authors, but the order of the words has been upset. (1) Rearrange the words in what you think the best order to give a good 5 *xa* line ; (2) scan your lines ; and (3) note aberrations.

(a) Unaneled, disappointed, unhoused.

SHAKESPEARE

(b) Infinite, immortal, immutable.

MILTON

- (c) Princedoms, thrones, virtues, powers, dominations. MILTON  
 (d) Self-secure, self-honoured, self-schooled, self-scanned. M. ARNOLD  
 (e) With many dim and faint recognitions. WORDSWORTH  
 (f) Unterrified, unseduced, unshaken. MILTON

9. Treat the following prose passages in the manner referred to at the beginning of each.

(a) *Blank verse*—Write down the passages as blank verse, so far as is possible, keeping the order of words as given.

(1) For she was dead. There, upon her little bed, she lay at rest. The solemn stillness was no marvel now.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death.

Her couch was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favour. 'When I die, put near me something that has loved the light, and had the sky above it always.' Those were her words.

DICKENS, *Old Curiosity Shop*

(2) This Melibœus answered anon, and seyde, 'What man,' quod he, 'shoud of his wepyng stente that hath so greet a cause for to wepe? Jhesu Crist, oure Lord himselfe, wepte for the death of Lazarus his friend.'

CHAUCER, *Melibæus*

(b) *Swinging metre and alliteration*—Write in versicles and scan.

Then he towered in the air like an eagle, for his limbs were strong again; and he flew across the mountain till the day began to dawn, and rosy-fingered Eos came blushing up the sky. And then, behold, beneath him was the long green garden of Egypt and the shining stream of Nile.

He went past the Isthmus, and Mount Casius, and the vast Sirbonian bog, and up to the shore of Palestine, where the dark-faced Æthiops dwelt.

KINGSLEY, *The Heroes*

(c) Write in versicles and scan; observe alliteration.

It was night, and the rain fell; and falling, it was rain, and having fallen, it was blood. And I stood in the morass among the tall lilies, and the rain fell upon my head. And the lilies sighed one unto the other in the solemnity of their desolation. And all at once the moon arose through a dim, ghastly mist, and was crimson in colour. And mine eyes fell upon a huge gray

rock which stood by the shore of the river, and was lighted by the light of the moon. And the rock was gray, and ghastly, and tall,—and the rock was gray.

POE, *Silence: a Fable*

(a) Note cadence and vowel-music.

Though Somnus in Homer be sent to rouse up Agamemnon, I find no such effects in the drowsy approaches of sleep. To keep our eyes open longer, were but to act our Antipodes. The huntsmen are up in America, and they are already past their first sleep in Persia. But who can be drowsy at that hour which freed us from everlasting sleep? or have slumbering thoughts at that time when sleep itself must end, and, as some conjecture, all shall awake again?

BROWNE, *Urn Burial*

10. Compare the two passages below. Try to show how the different senses of the two are represented by differing sounds.

(a) On a sudden open fly,  
With impetuous recoil and jarring sound,  
The infernal doors, and on their hinges grate  
Harsh thunder, that the lowest bottom shook  
Of Erebus.

MILTON, *Paradise Lost*

(b) Till, at the gate  
Of heaven arrived, the gate self-opened wide  
On golden hinges turning, as by work  
Divine the sovereign Architect had framed.

*Ibid.*

11. (1) Keeping the exact order of the words, write the following passage as a paragraph of blank verse. (2) Scan the passage.

From the Asian kings, and Parthian, among these, from India, and the golden Chersonese, and utmost Indian isle Taprobane, dusk faces with white silken turbans wreathed; from Gallia, Gades, and the British west, Germans and Scythians, and Sarmatians, north beyond Danubius to the Tauric pool, all nations now to Rome obedience pay, to Rome's great emperor, whose wide domain's great ample territory, wealth and power, civility of manners, arts, and arms of long renown, thou justly mayest prefer before the Parthian.

MILTON, *Paradise Regained* (slightly altered)

12. The following are blank-verse lines, with some short words, such as 'of,' 'and,' 'the,' etc., taken out. Keeping the order of words as written, insert the words you think will make sense and give a fair iambic pentameter.

(a) Embryos, idiots, eremites, friars.

MILTON

(Ans. *ēmbryōs* | *ānd* *īd* | *īōts*, *ēr* | *ēmītes* | *ānd* *fri* | *ārs* | 5 *xa* +)

(b) Dominations, royalties, rights.

SHAKESPEARE

(c) Hierarchies, orders, degrees.

MILTON

(d) Seraphim, potentates, thrones.

MILTON

(e) Passion, apathy, glory, shame.

MILTON

13. (1) In the following extracts point out where the language breaks any of the laws of euphony. (2) Where the licence seems justifiable or necessary, say so, and why. (3) Rewrite where possible in a more euphonious manner.

(a) I must say, therefore, that after I had for my first years, by the ceaseless diligence and care of my father (whom God recompense !) been exercised to the tongues, and some sciences, as my age would suffer, by sundry masters and teachers, both at home and at the schools, it was found that whether aught was imposed me by them that had the overlooking, or betaken to of mine own choice in English, or other tongue, prosing or versing, but chiefly by this latter, the style, by certain vital signs it had, was likely to live.

(b) They more than gold, yea, much fine gold,  
To be desired are,  
Than honey, honey from the comb  
That droppeth, sweeter far.

*Psaln xix.*

(c) One, 'a little man of feeble make, who would be unhappy if his pony got beyond a foot pace,' slight, with 'small, elegant features, hectic cheek, and soft hazel eyes, the index of the quick, sensitive spirit within, as if he had the warm heart of a woman, her genuine enthusiasm, and some of her weaknesses.'

DR JOHN BROWN

(d) Who made the porter of his gate a dumb minister? Dumb John of London. Who abuseth her Majesty's subjects, in urging them to subscribe contrary to the law? John of London. Who abuseth the high commission, as much as any? John London (and D. Stanhope too). Who bound an Essex minister, in £200 to wear the surplice on Easter Day last? John London. Who hath cut down the elms at Fulham? John London. Who is a carnal defender of all breaches of the Sabbath in all the places of his abode? John London. Who goeth to bowls upon the Sabbath? Dumb Dunstical John of good London hath done all this.

MARTIN MARPRELATE

(e) The peculiar exuberance of Elizabethan literature, evident in all its departments, is nowhere more evident than in this department of the prose pamphlet, and in no section of that department is it more evident than in the tracts of the Martin Marprelate controversy.



(f) The chairman asked the speaker if he was proposing a new motion, for if he was he was out of order.

(g) This plan clears off the arrears of many years of labour.

(h) They who, when Saul was dead, without a blow  
Made foolish Ishbosheth the crown forego.

DRYDEN, *Absalom and Achitophel*

(i) Then flash'd a yellow gleam across the world,  
And where it smote the plowshare in the field  
The plowman left his plowing, and fell down  
Before it ; where it glitter'd on her pail,  
The milkmaid left her milking, and fell down  
Before it.

TENNYSON, *Holy Grail*

(j) The bearded buck clamb up the brae  
With birsy bears and brocks.

A. MONTGOMERY

(k) Ah Ben !

Say how, or when,  
Shall we, thy guests,  
Meet at those lyric feasts,  
Made at the Sun,

The Dog, the Triple Tun?

HERRICK

(l) But first he desired his foster-brother to watch while he slept, for he had great suspicion of their new acquaintances. His foster-brother promised to keep awake, and did his best to keep his word. But the king had not been long asleep ere his foster-brother fell into a deep slumber also.

SCOTT

(m) In this situation, however, she behaved with piety and humility, and though misfortunes had abated her vivacity, yet she was cheerful.

GOLDSMITH

(n) But now his nose is thin,  
And it rests upon his chin  
Like a staff ;  
And a crook is in his back,  
And a melancholy crack  
In his laugh.

HOLMES

(o) O age of rusty iron ! some better wit  
Call it some worse name, if aught equal it.  
Th' iron age was, when justice was sold ; now  
Injustice is sold dearer far ; allow  
All claimed fees and duties, gamesters, anon  
The money, which you sweat and swear for's gone  
Into other hands ; so controverted lands  
'Scape, like Angelica, the striver's hands.

DONNE, *Satires*

(p) Among the innumerable sorts of English books, and infinite fardels of printed pamphlets, wherewith this country is pestered, all shops stuffed, and every study furnished; the greater part, I think, in any one kind, are such as are either mere poetical, or which tend in some respects to poetry.

(q) And whereas you desire to have my opinion, you may imagine that my stomach is rather cloyed than queasy, and therefore mine appetite of less force than my affection, fearing rather a surfeit of sweetness than desiring a satisfying. The repeating of love wrought in me a semblance of liking; but searching the very veins of my hear I could find nothing but a broad scar where I left a deep wound: and loose strings where I tied hard knots: and a table of steel where I framed a plot of wax.

- (r) So we were left galloping, Joris and I,  
Past Looz and past Tongres, no cloud in the sky;  
The broad sun above laughed a pitiless laugh,  
'Neath our feet broke the brittle bright stubble like chaff:  
Till over by Dalhem a dome spire sprang white,  
And 'Gallop,' gasped Joris, 'for Aix is in sight!'

BROWNING, *Ghent to Aix*

- (s) And they are gathered into Jason's helm  
(Th' alembic), and then sowed in Mars his field,  
And thence sublimed so often, till they are fixed.  
Both this, the Hesperian garden, Cadmus' story,  
Jove's shower, the boon of Midas, Argus' eyes,  
Boccace his Demogorgon, thousands more,  
All abstract riddles of our Store.

BEN JONSON, *Alchemist*

- (t) The ice was here, the ice was there,  
The ice was all around,  
It cracked and growled, and roared and howled,  
Like noises in a swound.

COLERIDGE, *Ancient Mariner*

(u) Then he pointed to several other houses. There, says he, they are all dead, the man and his wife and five children. There, says he, they are shut up; you see a watchman at the door, and so of other houses. Why, said I, what do you do here all alone? Why, says he, I am a poor desolate man; it hath pleased God I am not yet visited, though my family is, and one of my children dead. How do you mean then, said I, that you are not visited? Why, says he, that is my house, pointing to a very little low boarded house, and there my wife and two poor children live, said he, if they may be said to live; for my wife and one of the children are visited,

but I do not come at them. And with that word I saw the tears run very plentifully down his face ; and so they did down mine too, I assure you.

DEFOE, *Journal of the Plague Year*

(v) Towards such work, in such manner, marches he, this singular Riquetti Mirabeau. In fiery rough figure, with black Samson-locks under the slouch-hat, he steps along there. A fiery fuliginous mass, which could not be choked and smothered, but would fill all France with smoke. And now it has got *air* ; it will burn its whole substance, its whole smoke atmosphere too, and fill all France with flame. Strange lot ! Forty years of that smouldering, with foul fire damp and vapour enough ; then victory over that ;—and like a burning mountain he blazes heaven-high ; and for twenty-three resplendent months, pours out, in flame and molten fire-torrents, all that is in him, the Pharos and Wonder-sign of an amazed Europe ;—and then lies hollow, cold forever ! Pass on, thou questionable Gabriel Honoré, the greatest of them all : in the whole National Deputies, in the whole Nation, there is none like and none second to thee.

CARLYLE, *French Revolution*

14. (1) Point out how the euphonious effects of the following passages are attained. (2) Mention if any are onomatopœic.

(a) The moments were numbered ; the strife was finished ; the vision was closed. In the twinkling of an eye, our flying horses had carried us to the termination of the umbrageous aisle ; at right angles we wheeled into our former direction, the turn of the road carried the scene out of my eyes in an instant, and swept it into my dreams for ever.

DE QUINCEY, *English Mail-Coach*

(b) Will you not go down among them ?—among those sweet living things, whose new courage, sprung from the earth with the deep colour of heaven upon it, is starting up in strength of goodly spire ; and whose purity, washed from the dust, is opening, bud by bud, into the flower of promise ;—and still they turn to you, and for you, ‘The Larkspur listens—I hear, I hear ! And the Lily whispers—I wait.’

RUSKIN, *Sesame and Lilies*

(c) And the sleep in the dried river-channel where bulrushes tell  
That the water was wont to go warbling so softly and well.

BROWNING, *Saul*

(d) And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him ; and he vanished out of their sight.

And they said one to another, Did not our heart burn within us, while he talked with us by the way, and while he opened to us the Scriptures?

And they rose up the same hour, and returned to Jerusalem, and found the eleven gathered together, and them that were with them, saying, The Lord is risen indeed, and hath appeared to Simon.

And they told what things were done in the way, and how he was known of them in breaking of bread.

*Gospel of St Luke*

- (e) The slender acacia would not shake  
 One long milk-bloom on the tree ;  
 The white lake-blossom fell into the lake,  
 As the pimpernel dozed on the lea ;  
 But the rose was awake all night for your sake,  
 Knowing your promise to me ;  
 The lilies and roses were all awake,  
 They sigh'd for the dawn and thee.      TENNYSON, *Maud*

(f) What, then, is to insure this pile which now towers above me from sharing the fate of mightier mausoleums? The time must come when its gilded vaults, which now spring so loftily, shall lie in rubbish beneath the feet ; when, instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the shattered tower—when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column, and the foxglove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away ; his name perishes from record and recollection ; his history is as a tale that is told, and his very monument becomes a ruin !

WASHINGTON IRVING, *On Westminster Abbey*

- (g) Sabrina fair,  
 Listen where thou art sitting  
 Under the glassy, cool, translucent wave,  
 In twisted braids of lilies knitting  
 The loose train of thy amber-dropping hair :  
 Listen for dear honour's sake,  
 Goddess of the silver lake,  
 Listen and save.      MILTON, *Comus*

## SECTION II—LITERARY FORMS

### CHAPTER I

#### FORMS SUITABLE FOR SCHOOL COMPOSITION

**I**NTRODUCTORY—The complete composition takes many different forms, the most important of which we shall discuss in the following chapters. There are certain principles, however, which underlie each and all of these forms and to which it is necessary to refer.

i. **Unity**—The composition must be a whole in itself—that is, the writer should restrict himself to a single subject, e.g. *Old China*, *Paradise Lost*, *Autumn*. From the point of view of unity, length of composition does not matter. In sonnet and in epic alike there should be interdependence of parts and completeness or ‘oneness’ of effect: the unity of the long work differs from that of the short piece only in being larger and more complex. In works such as the *Canterbury Tales*, in which there is no necessary connexion between the parts, unity is secured by adding a prologue which serves as a framework. Chaucer creates a suitable narrator for each tale, and by making use of the pilgrimage, one of the institutions of his day, he brings his story-tellers naturally together.

We may cite Arnold’s *Tristram and Iseult* as an example of a work in which unity is not achieved. The poet appends loosely to the main story the tale of Merlin and Vivien.

ii. **Symmetry or Proportion**—In the composition a just proportion should be observed between the different parts. The most important sections should bulk largest, and, conversely, unimportant episodes should not be given undue prominence. Keats’s *Lamia*, for example, is faulty in symmetry: the poem opens with an episode which is only the starting-action of the story, but which is elaborated out of all proportion to its bearing on the main theme.

The principle of symmetry applies also to the grading of characters, and the length of scenes, acts, and chapters in the drama and the novel respectively.

iii. **Coherence**—The ideas that form the substance of the composition should be logically arranged, as far as the nature of the subject and of the form permits. It would be foolish, for example, to demand of the essay, which is more or less discursive in treatment, the same rigid development of thought as characterizes the treatise. In no composition, however, should there be any unnecessary or arbitrary waywardness of structure. The works of Macaulay and Gibbon may be cited as examples of coherent composition; those of Coleridge (in prose) and of De Quincey may not unfairly be taken to illustrate incoherence.

iv. **Arrangement**—Coherence admits of the arrangement of the parts of a composition in such a way as to emphasize their relative importance. It has long been recognized, for example, that the beginning and the end of the composition (as of the sentence) carry the most emphasis. Careful writers, accordingly, make use of these positions to throw important aspects of their thought into prominence.

The student should note carefully the diverse modes of arrangement employed by different writers and the comparative effects of each. Burke may be named as a writer who arranges his material not only coherently but emphatically.

v. **Verisimilitude**—Broadly speaking, we may say that the writer is always concerned with either real or imaginary experiences. When dealing with real life, he is expected to give a veracious account of the facts. For example, we look for this truth of fact in the historical essay. In imaginative literature, however, such as the novel, the writer is depicting fictitious incidents and characters. Plainly, therefore, in this case we must ask, not 'Is the book true to fact?' but, 'Does it produce in our minds a ready acquiescence?' In great imaginative works, characters and incidents often seem more real than those in what we call 'real life.' *Gulliver's Travels*, for example, impossible as it is, carries conviction as truly as any narrative of actual facts.

DESCRIPTIVE, NARRATIVE, AND OTHER PIECES  
OF SIMILAR KINDS

In this chapter we shall deal first with the qualities of good description and narrative, and then go on to discuss fable and Allegory — types of composition that combine descriptive and narrative elements. As a matter of fact, description and narrative are very frequently allied, but for our purposes we shall consider them separately. It should be noted, however, that they are closely related in character. Description may be defined as a running comment upon a succession of appearances: narrative as a running comment upon a succession of actions. Both pass from point to point, from detail to detail. In both, also, we find a wide variety of treatment.

Description—Descriptive pieces should be examined from the following points of view:

i. **AMOUNT OF DETAIL**—Descriptive pieces vary greatly in the amount of detail employed. At one extreme we have an object described with the minimum of detail; at the other we have a picture painted with a wealth of ornament. In the former case the thing is merely outlined or suggested; in the latter it is fully elaborated and often lavishly decorated. The names *pure* and *ornate* have been given respectively to these types.

ii. **SELECTION OF DETAILS**—In both the types of description just noted careful selection of details is necessary, but especial care is needed when only a few details are employed. The details, then, should be significant and characteristic—that is, they should concern the very essence of the object, so that without them the picture could not exist.

iii. **ARRANGEMENT OF DETAILS**—In ornate description, in particular, the proper arrangement of details is indispensable. Attention should, therefore, be paid to the nature of the subject and to the writer's success in hitting on a logical and convincing arrangement of the parts, *e.g.* according to importance or natural juxtaposition.

iv. **STYLE**—In descriptive pieces style necessarily varies with the type.

(a) Pure description is simple, clear-cut, bold, suggesting statuary, and naturally with something of the bareness and austerity of marble.

Ornate description, on the other hand, may be compared with a canvas, glowing with colour and minutely elaborated. Its chief defects are lack of restraint and undue emphasis on unessential features.

(b) Yet the restraint of pure description is often overwhelmingly effective, whereas the elaboration of the ornate picture may leave us cold. The simple description, when the details have been carefully selected, strikes home to the imagination; the ornate often appeals merely to the fancy or to the senses: it may even be little more than a photograph—accurate, but soulless.

(c) Description will be found to lean more frequently to the ornate than to the pure style. The student should note, in this connexion, a writer's use of the adjective and of figures of speech.

**NOTE:** (i) *Indirectness* is a device which the student will find strikingly employed in great literature. Shakespeare, for example, often attains dramatic effect by describing not phenomena themselves but their effects: the greatness of the effects is a measure of the sublimity of the phenomena.

I could a tale unfold whose lightest word  
Would harrow up thy soul; freeze thy young blood;  
Make thy two eyes, like stars, start from their spheres;  
Thy knotted and combined locks to part,  
And each particular hair to stand on end,  
Like quills upon the fretful porcupine.

SHAKESPEARE, *Hamlet*

(ii) *Negation* (p. 118) is a similar device.

**Extracts:**

(a) **LINES COMPOSED ON WESTMINSTER BRIDGE**

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty;  
This City now doth, like a garment, wear



The beauty of the morning : silent, bare,  
 Ships, towers, domes, theatres, and temples lie  
 Open unto the fields, and to the sky,—  
 All bright and glittering in the smokeless air.  
 Never did sun more beautifully steep  
 In his first splendour valley, rock, or hill ;  
 Ne'er saw I, never felt, a calm so deep !  
 The river glideth at his own sweet will :  
 Dear God ! the very houses seem asleep ;  
 And all that mighty heart is lying still !

WORDSWORTH

The above description is especially notable for (1) its purity. The picture is outlined in a few strong, simple strokes, with little or no ornament. The figures of speech 'The city now doth like a garment wear the beauty of the morning' and 'All that mighty heart is lying still' are beautifully but unobtrusively appropriate. The adjectives are few and state the essential facts, e.g. 'touching,' 'silent,' 'bare,' 'mighty,' etc. (2) The point of view from which the picture is drawn is felicitous in the extreme: it is not the everyday London, but London glorified and etherealized by the spirit of the dawn. (3) The beauty of the picture is intensified by the comparison between it and a landscape of valley, rock, and hill.

(b)

## A SNOWSTORM

When biting Boreas, fell and dour,  
 Sharp shivers thro' the leafless bow'r ;  
 When Phœbus gies a short-liv'd glow'r,

Far south the lift,  
 Dim-dark'ning thro' the flaky show'r,  
 Or whirling drift :

Ae night the storm the steeples rocked,  
 Poor Labour sweet in sleep was locked,  
 While burns, wi' snawy wreaths up-choked,  
 Wild eddying swirl,  
 Or thro' the mining outlet bocked,  
 Down headlong hurl.

BURNS, *A Winter Night*

(1) The most striking quality of this piece is its graphic power. In a few simple but strong lines Burns succeeds in conveying a perfect impression of a snowstorm at evening. Note the adjectives and their telling effect ; also a noun like 'glow'r.' (2) The effect is still further heightened by the contrasted picture, 'Poor Labour sweet in sleep was locked.'

(c)

## A WATERFALL

Stand for half an hour beside the fall of Schaffhausen, on the north side where the rapids are long, and watch how the vault of water first bends, unbroken, in pure, polished velocity, over the arching rocks at the brow of the cataract, covering them with a dome of crystal twenty feet thick, so swift that its motion is unseen except when a foam globe from above darts over it like a falling star ; and how the trees are lighted above it under all their leaves, at the instant that it breaks into foam ; and how all the hollows of that foam burn with green fire like so much shattering chrysoprase ; and how, ever and anon, startling you with its white flash, a jet of spray leaps hissing out of the fall, like a rocket, bursting in the wind and driven away in dust, filling the air with light ; and how, through the curdling wreaths of the restless, crashing abyss below, the blue of the water, paled by the foam in its body, shows purer than the sky through white rain-cloud ; while the shuddering iris stoops in tremulous stillness over all, fading and flushing alternately through the choking spray and shattered sunshine, hiding itself at last among the thick golden leaves which toss to and fro in sympathy with the wild water ; their dripping masses lifted at intervals, like sheaves of loaded corn, by some stronger gush from the cataract, and bowed again upon the mossy rocks as its roar dies away ; the dew gushing from their thick branches through drooping clusters of emerald herbage, and sparkling in white threads, along the dark rocks of the shore, feeding the lichens which chase and chequer them with purple and silver.

RUSKIN, *Modern Painters*

The student will note here (1) the orderly and skilful arrangement of the many details employed—how the eye is guided from the river above the fall to the spray on the dark rocks beneath ; (2) the

colour, its variety and contrasts; (3) details of sound, shape, and motion; (4) figures of speech which describe and beautify the facts; (5) the long yet clear and ordered sentence with its concluding climax and pervading rhythms.

Narrative Passages may be criticized on the following principles :

(i) The events should be given, as far as possible, in their logical order. Such events as are given should lead naturally one to the other : there should be as few gaps as possible in the sequence of the actions.

(ii) It is not always advisable to go straight ahead with the operations in chronological order, for the following reasons :

(a) Sometimes at the beginning it is necessary to explain the situation as it stands, and to do this one must go back a little. For example, in beginning a long history, the author of the work usually begins with a sketch of the events leading up to the opening of the period he is considering. This is necessary in order that the reader may have a clearer grasp of the situation.

(b) Often, too, the narrator must digress in order to explain some synchronous or preceding events. When two or more parallel streams of narrative are to be kept going, he can either follow one stream all the way, and go back and follow the others in turn ; or take them by sections, and treat a part of each one at a time. If the streams are not parallel, but occasionally run together, their junctions should be chosen for a halt and the gathering together of the various topics. Narrative can in this way become very complicated.

(iii) If complications ensue it makes matters clearer to insert short summaries of the occurrences already narrated.

(iv) If one is describing some series of actions as a personal narrative—say a battle—it should be kept as such. No incidents should be described which cannot possibly be viewed by the narrator, unless he is careful to explain at the beginning of the particular episode that he was not a spectator.

(v) The tenses of the verbs should be watched. The present tense is held to be more vivid, and can sometimes be inserted to

describe some incident in a narration which is written as a whole in the past tense. 'This should be done rarely. A jumble of past and present tenses should not be admitted. Choose one tense—past or present—and keep to it.

(vi) Just as adjectives are important to the descriptive writer, so *verbs* must be the chief stock of the narrator; for every action needs a verb; and in those compositions which have the highest proportion of verbs to other words we should have, at least theoretically, the most rapid action. Adverbs, adjectives, etc., only expand the meanings of the verbs and their attendant nouns; when adjectives and adverbs abound, we have an elaborate and descriptive style of narration.

**Descriptive Narrative**—As we have said, in practice, description and narrative are almost always blended. The relative importance which the author should give to these depends on the following considerations:

i. **AIM OF THE AUTHOR**—If the author's primary aim is to tell a story, lavish description clogs the narrative and retards the action. Conversely, if the author seeks to make his story a vehicle of elaborate description, the narrative is little more than a convenient method of arranging his pictures. For example, *Enoch Arden* as a narrative is almost a failure: the story is thin and moves slowly; but as a piece of descriptive writing it approaches perfection.

ii. **CHARACTERISTICS OF AUTHOR**—An author who is at his best in narrative will naturally subordinate the descriptive side of the story, e.g. Bunyan in *Pilgrim's Progress*. On the other hand, a writer like George Eliot shows a decided bent towards description (cf. her minute characterization). The ideal author holds the balance between narrative and description: Scott comes near this ideal.

The following narrative extracts will be found to illustrate the foregoing principles.

(a) And it *came to pass*, when Moses *came* down from Mount Sinai with the two tables of testimony in Moses' hand, when he *came* down from the mount, that Moses *wist* not that the skin of his face *shone* while he *talked* with him. And when Aaron and all the

children of Israel *saw* Moses, *behold* the skin of his face *shone*; and they *were afraid* to come nigh him. And Moses *called* unto them; and Aaron and all the rulers of the congregation *returned* unto him; and Moses *talked* with them. And afterward all the children of Israel *came* nigh: and he *gave* them in commandment all that the Lord *had spoken* with him in Mount Sinai. And till Moses *had* done speaking with them, he *put* a veil on his face. But when Moses *went* in before the Lord to speak with him, he *took* the veil off, until he *came* out. And he *came* out, and *spake* unto the children of Israel that which he *was commanded*. And the children of Israel *saw* the face of Moses, that the skin of Moses' face *shone*: and Moses *put* the veil upon his face again, until he *went* in to speak with him.

*Exodus xxxiv. 29-35*

The story advances in an obvious progression. Each step is put down quite simply, and each is joined to the other by the conjunction 'and.' There are twenty-eight predicates (italicized in the example) fourteen per cent. of the whole number of the words; there is a similarity of length between each step; there is but one adjective, the word 'two'—a numeral—if we take the phrase 'were afraid' as a single verb. There is really no attempt at description: all the attention is concentrated on simple physical action.

I *drank*; and suddenly *sprang* forth before me, many groves and palaces and gardens, and their statues and their avenues, and their labyrinths of alaternus and bay, and alcoves of citron, and WATCHFUL loopholes in the retirements of IMPENETRABLE pomegranate. Further off, just below where the fountain *slipt* away from its MARBLE hall and GUARDIAN gods, *arose*, from their beds of moss and drosera and DARKEST grass, the sisterhood of oleanders, FOND of tantalizing with their BOSOMED flowers and their MOIST and POUTING blossoms the LITTLE SHY rivulet, and of covering its face with all the colours of the dawn. My dream *expanded* and *moved* forward. I *trod* again the dust of Posilippo, SOFT as the feathers upon the wings of sleep. I *emerged* on Baia; I *crossed* her INNUMERABLE arches; I *loitered* in the BREEZY sunshine of her mole; I *trusted* the FAITHFUL seclusion of her caverns, the keepers of so MANY secrets; and I *reposed* in the buoyancy of her TEPID sea. Then Naples, and her theatres and her churches, and grottoes and dells and forts and

promontories, *rushed* forward in confusion, now among *SOFT* whispers, now among *SWEETEST* sounds, and *subsided*, and *sank*, and *disappeared*. Yet a memory *seemed* to come *FRESH* from every one: each *had* time enough for its tale, for its pleasure, for its reflection, for its pang. As I *mounted* with *SILENT* steps the *NARROW* staircase of the *OLD* palace, how distinctly *did* I *feel* against the palm of my hand the coldness of that *SMOOTH* stonework, and the *GREATER* of the clamps of iron in it!

LANDOR, *Dream of Boccaccio*

This example shows a blend of narrative and description. The result is very florid prose. The action at first moves very slowly—the first change of scene is in the words ‘my dream expanded.’ Then, to make up for this dallying, we have a rapid sequence of events. But even with this the predicates in the whole passage number only twenty, seven per cent. of the total number of words. There is a wealth of qualifying adjectives, in number twenty-five, or nine per cent. This abundance of the descriptive word gives us an idea of the amount of description in the passage. In some parts the style is involved, with many interlinked clauses. The events follow each other in a remarkable manner, and the words are chosen with the most zealous care. This selection gives an elaborate splendour to the action—so great that sometimes we lose the sense of action in admiring the beauties that gradually unfold.

## FABLE AND ALLEGORY

**Fable**—A fable is a narrative which has a secondary meaning as well as a superficial one. It may be regarded as a prolonged metaphor. For example, ‘Ye are the salt of the earth’ is a metaphor; if this idea were elaborated and expressed in narrative form, we should have a fable. Fables are very old; they are the means of driving more forcibly into rudimentary intellects some complex or abstract idea which could not easily be grasped in its pure form.

*Some Features*—(1) Being thus an aid to comprehension, the fable should primarily be *clear*: should suggest at once the secondary

meaning, and each part of it should easily find its analogous part in that secondary meaning. (2) It should also *expand* the secondary meaning. A great moral truth, if conveyed in this way, while illuminating primitive minds, can cause delight even to the most profound intellects, especially when the fable is tinged with humour or irony.

It is customary to divide fables into two kinds :

i. **PARABLES**—Fables drawn from events which might conceivably happen, for example, the ordinary actions of mankind. The parables of the New Testament, used to illustrate great truths to simple hearers, are the standard examples.

ii. **APOLOGUES** on supposed actions of brutes or inanimate things. These are by their nature unsupported by probability. The fables of Æsop have made this type well known.

#### PARABLE OF THE SOWER

Behold, a sower<sup>1</sup> went forth to sow :<sup>2</sup>

And when he sowed,<sup>3</sup> some seeds<sup>4</sup> fell by the wayside,<sup>5</sup> and the fowls<sup>6</sup> came and devoured them up :

Some fell upon stony places,<sup>7</sup> where they had not much earth ;<sup>8</sup> and forthwith they sprung up, because they had no deepness of earth :<sup>9</sup>

And when the sun<sup>9</sup> was up, they were scorched ;<sup>10</sup> and because they had no root, they withered away :<sup>11</sup>

And some fell among thorns ;<sup>12</sup> and the thorns<sup>13</sup> sprung up and choked them :<sup>14</sup>

But other fell into good ground,<sup>15</sup> and brought forth fruit,<sup>16</sup> some an hundred-fold, some sixty-fold, some thirty-fold.

ST MATTHEW xiii. 3-8.

<sup>1</sup> Preacher.

<sup>3</sup> Preached.

<sup>5</sup> On those uncomprehending.

<sup>7</sup> Shallow-minded persons.

<sup>9</sup> Tribulation ; adversity.

<sup>11</sup> Could not withstand it.

<sup>13</sup> Things of the world.

<sup>15</sup> On willing listeners.

<sup>2</sup> Preach.

<sup>4</sup> Word(s) of God.

<sup>6</sup> The devil (or his agents).

<sup>8</sup> Strength of character.

<sup>10</sup> Affected.

<sup>12</sup> Worldly persons.

<sup>14</sup> Ousted them.

<sup>16</sup> Good results.

promontories, *rushed* forward in confusion, now among *SOFT* whispers, now among *SWEETEST* sounds, and *subsided*, and *sank*, and *disappeared*. Yet a memory *seemed* to come *FRESH* from every one: each *had* time enough for its tale, for its pleasure, for its reflection, for its pang. As I *mounted* with *SILENT* steps the *NARROW* staircase of the *OLD* palace, how distinctly *did I feel* against the palm of my hand the coldness of that *SMOOTH* stonework, and the *GREATER* of the clamps of iron in it!

LANDOR, *Dream of Boccaccio*

This example shows a blend of narrative and description. The result is very florid prose. The action at first moves very slowly—the first change of scene is in the words ‘my dream expanded.’ Then, to make up for this dallying, we have a rapid sequence of events. But even with this the predicates in the whole passage number only twenty-seven per cent. of the total number of words. There is a wealth of qualifying adjectives, in number twenty-five, or nine per cent. This abundance of the descriptive word gives us an idea of the amount of description in the passage. In some parts the style is involved, with many interlinked clauses. The events follow each other in a remarkable manner, and the words are chosen with the most zealous care. This selection gives an elaborate splendour to the action—so great that sometimes we lose the sense of action in admiring the beauties that gradually unfold.

### FABLE AND ALLEGORY

**Fable**—A fable is a narrative which has a secondary meaning as well as a superficial one. It may be regarded as a prolonged metaphor. For example, ‘Ye are the salt of the earth’ is a metaphor; if this idea were elaborated and expressed in narrative form, we should have a fable. Fables are very old; they are the means of driving more forcibly into rudimentary intellects some complex or abstract idea which could not easily be grasped in its pure form.

**Some Features**—(1) Being thus an aid to comprehension, the fable should primarily be *clear*: should suggest at once the secondary



meaning, and each part of it should easily find its analogous part in that secondary meaning. (2) It should also *expand* the secondary meaning. A great moral truth, if conveyed in this way, while illuminating primitive minds, can cause delight even to the most profound intellects, especially when the fable is tinged with humour or irony.

It is customary to divide fables into two kinds :

i. **PARABLES**—Fables drawn from events which might conceivably happen, for example, the ordinary actions of mankind. The parables of the New Testament, used to illustrate great truths to simple hearers, are the standard examples.

ii. **APOLOGUES** on supposed actions of brutes or inanimate things. These are by their nature unsupported by probability. The fables of Æsop have made this type well known.

#### PARABLE OF THE SOWER

Behold, a *sower*<sup>1</sup> went forth to *sow* :<sup>2</sup>

And when he *sowed*,<sup>3</sup> some *seeds*<sup>4</sup> fell *by the wayside*,<sup>5</sup> and the *fowls*<sup>6</sup> came and *devoured them up* :

Some fell upon *stony places*,<sup>7</sup> where they had not much *earth* ;<sup>8</sup> and forthwith they sprung up, because they had no *deepness of earth* :<sup>8</sup>

And when the *sun*<sup>9</sup> was up, they were *scorched* ;<sup>10</sup> and because they had no root, they *withered away* :<sup>11</sup>

And some fell among *thorns* ;<sup>12</sup> and the *thorns*<sup>12</sup> sprung up and *choked them* :<sup>13</sup>

But other fell *into good ground*,<sup>15</sup> and brought forth *fruit*,<sup>16</sup> some an hundred-fold, some sixty-fold, some thirty-fold.

ST MATTHEW xiii. 3-8.

<sup>1</sup> Preacher.

<sup>3</sup> Preached.

<sup>5</sup> On those uncomprehending.

<sup>7</sup> Shallow-minded persons.

<sup>9</sup> Tribulation ; adversity.

<sup>11</sup> Could not withstand it.

<sup>13</sup> Things of the world.

<sup>15</sup> On willing listeners.

<sup>2</sup> Preach.

<sup>4</sup> Word(s) of God.

<sup>6</sup> The devil (or his agents).

<sup>8</sup> Strength of character.

<sup>10</sup> Affected.

<sup>12</sup> Worldly persons.

<sup>14</sup> Ousted them.

<sup>16</sup> Good results.

promontories, *rushed* forward in confusion, now among *soft* whispers, now among *sweetest* sounds, and *subsided*, and *sank*, and *disappeared*. Yet a memory *seemed* to come *fresh* from every one: each *had* time enough for its tale, for its pleasure, for its reflection, for its pang. As I *mounted* with *silent* steps the *narrow* staircase of the *old* palace, how distinctly *did* I *feel* against the palm of my hand the coldness of that *smooth* stonework, and the *greater* of the clamps of iron in it!

LANDOR, *Dream of Boccaccio*

This example shows a blend of narrative and description. The result is very florid prose. The action at first moves very slowly—the first change of scene is in the words ‘my dream expanded.’ Then, to make up for this dallying, we have a rapid sequence of events. But even with this the predicates in the whole passage number only twenty, seven per cent. of the total number of words. There is a wealth of qualifying adjectives, in number twenty-five, or nine per cent. This abundance of the descriptive word gives us an idea of the amount of description in the passage. In some parts the style is involved, with many interlinked clauses. The events follow each other in a remarkable manner, and the words are chosen with the most zealous care. This selection gives an elaborate splendour to the action—so great that sometimes we lose the sense of action in admiring the beauties that gradually unfold.

## FABLE AND ALLEGORY

**Fable**—A fable is a narrative which has a secondary meaning as well as a superficial one. It may be regarded as a prolonged metaphor. For example, ‘Ye are the salt of the earth’ is a metaphor; if this idea were elaborated and expressed in narrative form, we should have a fable. Fables are very old; they are the means of driving more forcibly into rudimentary intellects some complex or abstract idea which could not easily be grasped in its pure form.

*Some Features*—(1) Being thus an aid to comprehension, the fable should primarily be *clear*: should suggest at once the secondary

stands for simple human cares which form the lot and provide the happiness of us all. The poem has a wealth of detail. Some of these can easily suggest a parallel. For instance, the soul hangs round her royal dais many choice paintings of men like Milton, Shakespeare, Homer, etc. This stands for the reading with which a naturally able mind stores itself and treasures in the sacred recesses of its soul. Other details would be harder to explain, e.g.

Four courts I made, East, West, and South and North,  
In each a squared lawn, wherefrom  
The golden gorge of dragons spouted forth  
A flood of fountain-foam.

These are inserted rather to give artistic setting than to add to the truth of the allegory.

We append a short allegory rather in the style of a school composition. It was written in Campbell's *Philosophy of Rhetoric*, at a time when this kind of writing was more popular among the learned than it is now.

These two qualities, Probability and Plausibility (if I may be indulged a little in the allegoric style), I shall call sister-graces, daughters of the same father Experience, who is the progeny of Memory, the first-born and heir of Sense. These daughters Experience had by different mothers. The elder is the offspring of Reason; the younger is the child of Fancy. The elder, regular in her features, and majestic both in shape and mien, is admirably fitted for commanding esteem, and even a religious veneration; the younger, careless, blooming, sprightly, is entirely formed for captivating the heart and engaging love. The conversation of each is entertaining and instructive, but in different ways. Sages seem to think that there is more instruction to be gotten from the just observations of the elder; almost all are agreed that there is more entertainment in the lively sallies of the younger. The principal companion and favourite of the first is Truth, but whether Truth or Fiction share most in the favour of the second it were hard to say. Both are naturally well-disposed, and even friendly to Virtue, but the elder is by much the more steady of the two; the younger, though perhaps

This parable is quite clear. Others in the Bible might be studied with advantage, especially those where the analogy is not quite so evident.

**Allegory**—An allegory is an elaborated parable. Some truth of universal import is set forth in the form of a story interesting in itself and at the same time symbolizing the underlying idea. Allegories may run to good-sized volumes, such as Bunyan's *Pilgrim's Progress*, or they may be short, like Addison's *Vision of Mirza*. In general the allegory should conform to the rules which govern the fable, but its greater length admits of licence. Its main features are these :

(i) It should be clear and should easily suggest the parallel hidden meaning.

(ii) It should develop as well as explain the meaning it symbolizes.

(iii) Being capable of lengthy treatment, it should be literary and attractive.

(iv) It should also be largely narrative and descriptive as regards both character and incidents, and should accordingly conform to the usual canons of descriptive and narrative composition.

(v) The details should on the whole be analogous to those of the underlying idea, but the length of the allegory permits of some divagation.

We cannot give a long allegory in full, but the following summary and interpretation of one will illustrate the nature of this type of composition.

#### TENNYSON'S *Palace of Art*

**Summary**—A man builds for his soul a great and sumptuous palace, high up above all things, replete with all the luxuries and beauties which reading and art can give. The soul sits in her palace for three whole years, meditating with profound serenity upon celestial things. But slowly new thoughts awake within her ; she is plagued with unforeseen doubts and fears ; and finally she quits her palace for a simple cottage in the valley.

In this example the palace stands for the culture in which a great yet selfish soul might isolate itself ; the cottage, on the other hand,

stands for simple human cares which form the lot and provide the happiness of us all. The poem has a wealth of detail. Some of these can easily suggest a parallel. For instance, the soul hangs round her royal dais many choice paintings of men like Milton, Shakespeare, Homer, etc. This stands for the reading with which a naturally able mind stores itself and treasures in the sacred recesses of its soul. Other details would be harder to explain, *e.g.*

Four courts I made, East, West, and South and North,  
In each a squared lawn, wherefrom  
The golden gorge of dragons spouted forth  
A flood of fountain-foam.

These are inserted rather to give artistic setting than to add to the truth of the allegory.

We append a short allegory rather in the style of a school composition. It was written in Campbell's *Philosophy of Rhetoric*, at a time when this kind of writing was more popular among the learned than it is now.

These two qualities, Probability and Plausibility (if I may be indulged a little in the allegoric style), I shall call sister-graces, daughters of the same father Experience, who is the progeny of Memory, the first-born and heir of Sense. These daughters Experience had by different mothers. The elder is the offspring of Reason; the younger is the child of Fancy. The elder, regular in her features, and majestic both in shape and mien, is admirably fitted for commanding esteem, and even a religious veneration; the younger, careless, blooming, sprightly, is entirely formed for captivating the heart and engaging love. The conversation of each is entertaining and instructive, but in different ways. Sages seem to think that there is more instruction to be gotten from the just observations of the elder; almost all are agreed that there is more entertainment in the lively sallies of the younger. The principal companion and favourite of the first is Truth, but whether Truth or Fiction share most in the favour of the second it were hard to say. Both are naturally well-disposed, and even friendly to Virtue, but the elder is by much the more steady of the two; the younger, though perhaps

This parable is quite clear. Others in the Bible might be studied with advantage, especially those where the analogy is not quite so evident.

**Allegory**—An allegory is an elaborated parable. Some truth of universal import is set forth in the form of a story interesting in itself and at the same time symbolizing the underlying idea. Allegories may run to good-sized volumes, such as Bunyan's *Pilgrim's Progress*, or they may be short, like Addison's *Vision of Mirza*. In general the allegory should conform to the rules which govern the fable, but its greater length admits of licence. Its main features are these :

(i) It should be clear and should easily suggest the parallel hidden meaning.

(ii) It should develop as well as explain the meaning it symbolizes.

(iii) Being capable of lengthy treatment, it should be literary and attractive.

(iv) It should also be largely narrative and descriptive as regards both character and incidents, and should accordingly conform to the usual canons of descriptive and narrative composition.

(v) The details should on the whole be analogous to those of the underlying idea, but the length of the allegory permits of some divagation.

We cannot give a long allegory in full, but the following summary and interpretation of one will illustrate the nature of this type of composition.

#### TENNYSON'S *Palace of Art*

**Summary**—A man builds for his soul a great and sumptuous palace, high up above all things, replete with all the luxuries and beauties which reading and art can give. The soul sits in her palace for three whole years, meditating with profound serenity upon celestial things. But slowly new thoughts awake within her ; she is plagued with unforeseen doubts and fears ; and finally she quits her palace for a simple cottage in the valley.

In this example the palace stands for the culture in which a great yet selfish soul might isolate itself ; the cottage, on the other hand,

Shame, most ill-favoured, bestiall, and blinde :  
 Shame lowrd, Repentaunce sighed, Reproch did scould ;  
 Reproch sharpe stings, Repentaunce whips entwinde ;  
 Shame burning brond-yrons in her hand did hold ;  
 All three to each unlike, yet all made in one mould.

Note the precision with which Spenser strikes upon the exact adjectives necessary to describe his characters.

## EXERCISES

*Descriptive and Narrative Pieces*

- |   |                                       |
|---|---------------------------------------|
| 1. Flotsam.   | 17. A daily newspaper.                |
| 2. The mechanism of a watch, or a camera, or a rifle, or a bicycle. | 18. A dog-show.                       |
| 3. A climb up a mountain.   | 19. A railway terminus.               |
| 4. Spring cleaning.   | 20. Whittling sticks.                 |
| 5. Embroidering.  | 21. A coming storm.                   |
| 6. An aeroplane disaster.   | 22. Street worthies.                  |
| 7. A large orchestra at work.                                       | 23. A fire burning.                   |
| 8. A country lane in spring.  | 24. A fall of snow.                   |
| 9. 'Cutting' acquaintances.   | 25. A great warship in action.        |
| 10. Great cathedrals.   | 26. A ramble with a gamekeeper.       |
| 11. Hoardings.  | 27. A famous picture.                 |
| 12. A tropical island.  | 28. A coal-mine.                      |
| 13. An amateur theatrical performance.                              | 29. A great waterfall or torrent.     |
| 14. Old china.  | 30. A visit to a miser in his garret. |
| 15. A routed army.  | 31. Taking tea.                       |
| 16. A river pool.   | 32. Bells.                            |
|   | 33. A great inundation.               |
|   | 34. A duel.                           |

*Allegories and Personifications*

1. Expand the following passages into allegories.

(a) This is the state of man : to-day he puts forth  
 The tender leaves of hopes ; to-morrow blossoms,  
 And bears his blushing honours thick upon him ;  
 The third day comes a frost, a killing frost ;  
 And, when he thinks, good easy man, full surely  
 His greatness is a-ripening, nips his root,  
 And then he falls, as I do. SHAKESPEARE, *Henry VIII*

not less capable of doing good, is more easily corrupted, and hath sometimes basely turned procuress to vice. Though rivals, they have a sisterly affection to each other, and love to be together. The elder, sensible that there are but few who can for any time relish her society alone, is generally anxious that her sister be of the party; the younger, conscious of her own superior talents in this respect, can more easily dispense with the other's company. Nevertheless, when discoursing on great and serious subjects, in order to add weight to her words, she often quotes her sister's testimony, which she knows is better credited than her own, a compliment that is but sparingly returned by the elder. Each sister hath her admirers. Those of the younger are more numerous, those of the elder more constant. In the retinue of the former, you will find the young, the gay, the dissipated; but these are not her only attendants. The middle-aged, however, and the thoughtful, more commonly attach themselves to the latter. To conclude, something may be learned of character from the invectives of enemies, as well as from the encomiums of friends. Those who have not judgment to discern the good qualities of the first-born accuse her of dullness, pedantry, and stiffness; those who have not taste to relish the charms of the second charge her with folly, levity, and falseness. Meantime, it appears to be the universal opinion of the impartial, and such as have been best acquainted with both, that though the attractions of the younger be more irresistible at sight, the virtues of the elder will be longer remembered.

CAMPBELL, *Philosophy of Rhetoric*

The details are all in conformity with our abstract conceptions of probability and plausibility. The other personifications are those most naturally associated with the two main virtues.

We give a stanza from Spenser. If one desires an insight into allegory, nothing better could be recommended than the study of the Masque of Cupid, in the *Faerie Queene*, Book III, Canto XII. This stanza is from the description of the masque:

Behinde him was Reproch, Repentaunce, Shame;  
 Reproch the first, Shame next, Repent behinde;  
 Repentaunce, feeble, sorrowfull, and lame;  
 Reproch despihtfull, carelesse and unkinde;



Write on the plant called Success.

- (b) Come, months, come away,  
From November to May,  
In your saddest array ;  
Follow the bier  
Of the dead cold year,  
And like dim shadows watch by her sepulchre.      SHELLEY

Write an allegory on the burial of the old year.

- (c) Heaven from all creatures hides the book of fate,  
All but the page prescribed, their present state.  
(d) The lapse of time and rivers is the same.

Write an allegory on the River of Time.

2. Expand the following metaphors and similes into allegories.

- (a) I seem to have been only like a boy playing on the sea-shore,  
and diverting myself in now and then finding a smoother pebble, or a  
prettier shell, than ordinary, whilst the great ocean of truth lay undiscovered  
before me.      NEWTON

- (b) That ocean which is called Shakespeare.

Describe allegorically a voyage over that ocean.

- (c) Success is like the rainbow, with its pot of fairy gold.

Narrate the search for the fairy gold, how it was discovered, and what happened to its discoverer.

- (d) All the world's a stage.

SHAKESPEARE

- (e) He moved the boundary-posts of thought a few leagues further into  
the wilderness of ignorance.      IBSEN

3. Expand the following personifications into allegories.

- (a) Swiftly walk o'er the western wave,  
Spirit of Night !  
Out of the misty eastern cave,  
Where, all the long and lone daylight,  
Thou wovest dreams of joy and fear,  
Which make thee terrible and dear,—  
Swift be thy flight.

will give illustrations of how much information the dramatist may convey unobtrusively in dialogue form.

(iii) It throws into sharp relief differences in character and opinion, and as a method is thus much superior to description. The use of the first and second personal pronouns is much more effective than that of 'he' and 'they.'

The speakers are sometimes so contrasted in character that they act as foils to each other. Occasionally, however, we may find two speakers alike in almost every respect introduced for some special purpose. In *Hamlet*, for example, Rosencrantz and Guildenstern are merely echoes of each other: the duplication of the type throws into greater prominence its contemptible character.

(iv) It develops the characters and reveals their nature, whether simple or complex, good or evil. In *Macbeth* we trace from scene to scene the blossoming of ambition into Dead Sea fruit.

(v) It advances the action from the simple starting-point through the complications of the plot to the climax. In many plays, however, we find the action eked out by means of descriptive passages in marginal parentheses. This is known as 'stage business,' and is supposed to aid the reader in visualizing the scene.

(vi) The words suit the speakers—that is, they are consistent with their character as revealed in the drama (or novel). Many plays and novels fail because the authors speak for their characters instead of allowing them to speak for themselves: cf. Shakespeare's and Tennyson's dramas.

(vii) Speeches vary in length according to character and circumstances. The long-winded character will naturally speak volubly, e.g. Polonius. In a set scene, as in a history play like *Richard II*, the speeches will also tend to be lengthy. When the situation is tense, on the other hand, the speeches will be short and broken.

Generally speaking, indeed, we may say that formality is avoided except where the characters are formal, or where the circumstances demand it. The best dialogue shows breaks, interruptions, corrections, silences, to give the necessary air of verisimilitude.

## 5. Additional subjects for allegories :

The Voyage of Life ; The Masque of the Seasons ; The Ship of Fools ; Justice ; Duty : ' Stern Daughter of the voice of God ' ; Britannia ; The Beacon of Truth ; Sleep ; The Giant Despair ; The Armour of Virtue ; The Reaper Death ; Patriotism ; The Lamp of Knowledge ; The Slough of Despond ; The Mirror of Truth.

6. Take the following poem to express the inception and purloining of a great scientific idea, and write an allegory on the lines suggested by the poem ; then write the same story literally, *i.e.* divested of its allegorical form, so as to bring out the parallelism between the two versions.

Once in a golden hour  
 I cast to earth a seed.  
 Up there came a flower,  
 The people said, a weed.  
 Then it grew so tall,  
 It wore a crown of light,  
 But thieves from o'er the wall  
 Stole the seed by night.  
 Sowed it far and wide  
 By every town and tower,  
 Till all the people cried,  
 ' Splendid is the flower.'  
 Read my little fable :  
 He that runs may read.  
 Most can raise the flowers now,  
 For all have got the seed. TENNYSON, *The Flower*

## DIALOGUE AND CONVERSATION

Dialogue—The term dialogue is used to denote the spoken words of two or more characters, set out *verbatim*. Dialogue forms the staple of drama, and has come to figure very largely in the novel. Good dialogue has the following characteristics :

(i) The author does not obtrude his own personality : compare, for example, descriptive pieces, where the author is always more or less in the way.

(ii) It is a useful means of bringing in details that cannot be handled naturally in direct statement. Any play of Shakespeare's

*King.* Set me the stoups of wine upon that table.

. . . Come, begin :

And you, the judges, bear a wary eye.

*Hamlet.* Come on, sire.

*Laer.* Come, my lord. [They play.

*Hamlet.* One.

*Laer.* No.

*Hamlet.* Judgment.

*Osric.* A hit, a very palpable hit.

*Laer.* Well ; again.

*King.* Stay ; give me drink. Hamlet, this pearl is thine.

Here's to thy health.

[Trumpets sound and cannon shot off within.

SHAKESPEARE, *Hamlet*

A novelist, if he had to deal with such a scene, would describe the energetic actions of the fencers, the eager attention of beholders, the guilty interest of the king, etc. He might refer to their 'brief panted words' without giving them just as they were uttered. A dramatist gives all the words and little more. The rest is left to the imagination of the reader, or the ingenuity of the stage-manager.

### (c) DESCRIPTIVE DIALOGUE

SCENE—Two bathing-machines in the sea at Portobello

TIME—July

*Tickler.* Whizz ! [Flings a somerset into the sea.

*Shepherd.* One—two—three—four—five—six—seven—eight. . . Safe us ! what's this grippin' me by the legs ? A shark—a shark, a shark !

*Tickler* (yellowing to the surface). Blaba—blaba—bla—

*Shepherd.* He's keepit soomin' aneath the water till he's sick ; but every man for himsel', and Heaven for us a' : I'm aff.

[SHEPHERD stretches away to sea in the direction of Incheith, TICKLER in pursuit.

*Tickler.* Every sinew, my dear James, like so much whipcord. I swim like a salmon.

*Shepherd.* O sir ! that Lord Byron had been alive the noo ; what a sweepstakes !

## (a) 'CHARACTER' DIALOGUE

*Tubal.* Yes, other men have ill-luck too : Antonio, as I heard in Genoa,—

*Shylock.* What, what, what? ill-luck, ill-luck?

*Tubal.* —hath an argosy cast away, coming from Tripolis.

*Shylock.* I thank God, I thank God. Is't true, is't true?

*Tubal.* I spoke with some of the sailors that escaped the wreck.

*Shylock.* I thank thee, good Tubal. Good news, good news! ha! ha! Where? in Genoa?

*Tubal.* Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

*Shylock.* Thou stickest a dagger in me : I shall never see my gold again : fourscore ducats at a sitting ! fourscore ducats !

*Tubal.* There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

*Shylock.* I am very glad of it : I'll plague him ; I'll torture him : I am glad of it.

*Tubal.* One of them showed me a ring that he had of your daughter for a monkey.

*Shylock.* Out upon her ! Thou torturest me, Tubal : it was my turquoise ; I had it of Leah when I was a bachelor : I would not have given it for a wilderness of monkeys.

*Tubal.* But Antonio is certainly undone.

*Shylock.* Nay, that's true, that's very true. Go, Tubal, fee me an officer ; bespeak him a fortnight before. I will have the heart of him, if he forfeit ; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue ; go, good Tubal ; at our synagogue, Tubal. [Exeunt.]

SHAKESPEARE, *Merchant of Venice*

The above extract illustrates Shylock's malicious joy on hearing of Antonio's misfortune, and his mingled feelings of rage, miserliness, and despair on hearing of his own losses at his daughter's hand.

## (b) 'ACTION' DIALOGUE

*Laertes.* This is too heavy, let me see another.

*Hamlet.* This likes me well. These foils have all a length?

[They prepare to play.]

*Osric.* Ay, my good lord.

that there is scarcely any work of His creation on earth which hath not excited, in some people or other, a remembrance, an admiration, a symbol of His power. The evil of idolatry is this. Rival nations have raised up rival deities ; war hath been denounced in the name of heaven ; men have murdered for the love of God : and such impiety hath darkened all the regions of the world, that the Lord of all things hath been invoked by all simultaneously as the Lord of Hosts.

LANDOR, *Imaginary Conversations*

This dialogue contains no action ; it is intended to be only the means by which the author seeks to set forth his views on an abstract subject. Two characters are chosen whose views differ ; and these views are expounded during the course of the dialogue. The names chosen are those of men who took a prominent part in the history of the subject discussed, and so the question acquires force and concreteness.

**Conversation**—This is the method usually adopted in novels, biographies, etc., to set out the speech of the characters. We can either give the exact words of the speaker or we can summarize them. If we give the exact words, they must be put within inverted commas ; but if the words are not given exactly and only the gist of them indicated, no inverted commas should be used. More often than not, action is introduced in the course of the conversation, not in the parenthetical manner of the dialogue, but as an integral part of the composition: When action predominates over conversation we have narrative. In purer conversation, however, it lightens up the reading to bring in little actions which explain or illustrate the speaking.

#### EXERCISES

##### *Dialogues, Conversations, and Soliloquies*

1. Let us sit upon the ground,  
And tell sad stories of the death of kings.

Expand into a conversation.

2. An imaginary interview with your favourite author.
3. *Scene*: the picketing grounds of a British army in India. Give

*Tickler.* A Liverpool gentleman has undertaken, James, to swim four-and-twenty miles at a stretch. What are the odds?

*Shepherd.* Three to one on Saturn and Neptune. He'll get numm.

*Tickler.* James, I had no idea you were so rough: you are a perfect otter.

*Shepherd.* Nae personality, Mr Tickler, out at sea. I'll compare wi' you any day o' the year. Yet you're a grand soomer. Come, sir, I'll dive you for a jug o' toddy.

[TICKLER and SHEPHERD melt away like foam-bells in the sunshine.

WILSON, *Noctes Ambrosianæ*

Obviously, this species of dialogue is not intended for the stage. The object is to give the speeches of some people in as animated a way as possible, setting them in a particular place. There should be noticed the decidedly stylistic effects in the directions, e.g. 'yellowing to the surface.' In the Shakespearian drama only the baldest stage directions are given, with no pretensions to style whatsoever. On the whole, the course to be recommended is Shakespeare's: this sort of parenthetical stage-direction should be kept carefully within bounds. It is freely employed by various living playwrights, e.g. G. B. Shaw.

#### (d) PHILOSOPHICAL DIALOGUE

The following is part of a dialogue on Religion.

*Melanchthon.* The wickedness of idolatry does not consist in any inadequate representation of the Deity, for whether our hands or our hearts represent Him, the representation is almost alike inadequate. Every man does what he hopes and believes will be most pleasing to his God; and God, in His wisdom and mercy, will not punish gratitude in its error.

*Calvin.* How do you know that?

*Melanchthon.* Because I know his loving-kindness, and experience it daily.

*Calvin.* If men blindly and wilfully run into error when God hath shown the right way, He will visit it on their souls.

*Melanchthon.* He will observe from the serenity of heaven . . .

learns from his wife that a rich and eccentric relative has been waiting for him, and, tired of waiting, has departed in disgust, threatening to cut him out of his will.

Throw the above story into dramatic form, making use of two scenes. Develop the plot and conclude the story so as to ensure a 'happy ending.'

23. Soliloquy on finding nothing in one's purse ; on missing a train ; on passing an examination.

### SPEECH AND SOLILOQUY

**Speech**—While the speech finds its proper place in hand-books of rhetoric, it may also be considered as a form of literary composition. We give the main characteristics of good oratory: these may be classified under the following heads:

i. **ARGUMENT**—(a) The argument should be set out in orderly and logical fashion so as to carry conviction.

(b) Detail should be sufficiently full for the speaker's purpose, and yet not so full as to swamp the main argument.

(c) Much subtlety of argument is not advisable in a speech. However pleasing an ingenious train of reasoning might be on paper, the audience only hears it as it passes from the speaker's lips, and may fail to follow.

(d) The argument, however, especially in a great speech, is based on principles to the exposition of which the argument as a whole is directed.

ii. **EXHORTATION**—If the reason cannot be satisfied with the logic of the case, the orator may and does appeal to the sentiments of his audience. The good speech, we may say, blends judiciously logic and sentiment.

(a) *Form of appeal is varied.* The speaker may play on the generosity, the cupidity, the prejudice, the patriotism, etc., of his audience.

(b) It is allowable and advisable to repeat assertions and arguments. Repetition often causes an impressive speech to appear flat when we read it.

iii. **STYLE**—(1) The style should suit the audience. Many



the conversation of a horse, a mule, a camel, and an elephant, which discuss their work and their masters.

4. A spider wove its web in a corner of a musty old library. A bee, accidentally entering the room, blundered into the web, from which it extricated itself with some difficulty, causing much damage to the web. The spider came up, only to find the bee beyond its reach. Give the ensuing conversation.

5. Life in a large town, discussed by a country and a town dweller.

6. Sunday sports.

7. A dialogue between a horse and a broken-down motor-car.

8. A conversation between Queen Elizabeth, Spenser, and Shakespeare.

9. 'Perhaps no person can be a poet, or even enjoy poetry, without a certain unsoundness of mind.' Discuss this.

10. An extract from an imaginary debate of a literary society on 'Must the Turk quit Europe?'

11. The imaginary conversation of a flight of swallows, congregated just before they migrate in the autumn.

12. Should capital punishment be abolished?

13. A conversation between a milkman, a policeman, a postman, and a strayed reveller in early morning.

14. The soliloquy of a street artist.

15. A conversation among some ladies who have just been spectators of a fashionable wedding.

16. Give in dramatic form a scene from your favourite novel.

17. For of all sad words of tongue and pen,  
The saddest are these: 'It might have been.'

Discuss, humorously or otherwise.

18. The imaginary conversation of a miscellaneous collection of second-hand books in an old book-shop.

19. The seaside compared with the country as a holiday resort.

20. The soliloquy of a confirmed dyspeptic who has just received a goose as a Christmas present.

21. Vivisection.

22. While going home one evening from business, a gentleman sees an old hawker, whose basket of fruit has been upset in the mud, tormented by a number of boys. He helps the old man out of his difficulties and, having been delayed a considerable time, proceeds home. There he

laid down: (*a*) in its logical development; (*b*) in its fullness of detail; (*c*) in its concreteness (Burke refuses to discuss the abstract right of Parliament to tax the Colonies); (*d*) in its possession of a basic principle—Peace.

*Summary of Burke's Speech on Conciliation with America*

Importance of subject. . . . American question much more serious than when he entered Parliament. . . . His proposal is to restore old confidence of Colonies in Mother Country. . . . Criticizes Lord North's proposal. . . . Analyses American circumstances: the rapid growth (*a*) of population; (*b*) of commerce; (*c*) of agriculture; (*d*) of fisheries. . . . The futility of force: (*a*) it is temporary; (*b*) it is uncertain; (*c*) it impairs the object. . . . The temper of America: love of freedom. . . . Causes: (*a*) Colonists descendants of Englishmen who left England when love of freedom was strongest; (*b*) their government popular; (*c*) Protestants; (*d*) their education, especially knowledge of law; (*e*) distance from England. Three possible methods: I. (*a*) To make no further grants of land (impracticable); (*b*) to cripple Colonial commerce (hurtful to Mother Country); (*c*) to enfranchise slaves (Colonies may arm slaves). II. To prosecute the Colonies (no method of drawing up an indictment against a whole people). . . . Burke's idea of an Empire. III. To comply with the wishes of the Colonies. . . . The right of taxation. . . . He refuses to discuss the legality of this right. . . . The general character and situation of a people must determine what sort of government is fitted for them. . . . Origin of quarrel was taxation: remove the cause of quarrel. . . . Good precedents for this policy: (*a*) Ireland; (*b*) Wales; (*c*) Chester; (*d*) Durham: all cases where taxation was accompanied ultimately by representation. . . . Distance of America makes representation impossible. . . . His resolutions: (1) that the Colonies have no representation; (2) that they have been 'grieved' with taxation; (3) that distance makes representation impossible; (4) that the Colonies have power to levy taxes; (5) that the Colonies had at sundry times granted money; (6) that this system of grants had been agreeable. . . . These resolutions carry with them repeal of the various Acts to coerce Colonies. . . . He next answers objections: (1) that the Colonies will presume on the right (very improbable); (2) that the

orations fail, for example, because they smell of the lamp. The successful speaker, if he first composes his speech, does so imaginatively, as if his audience were with him in his study. A common practice is to prepare only the outline. The speaker can thus adapt himself more readily to the mood of his audience and the atmosphere of the meeting.

(2) Style may be more exalted, more florid, and more poetic than in ordinary prose. The speaker is differently situated from the writer; he is in close contact with his audience, whereas the writer is appealing to people in general.

(3) Style is marked by devices to hold or dazzle the audience: figures of speech, exclamation, antithesis, interrogation, the trick of beginning several sentences with the same word, imaginative flights, rhythmical structure of sentences, sarcasm, invective, quotation, allusion, etc.

It should be noted, however, that the modern style of oratory has few of the features in (2) and (3). It is less florid; the sentences are shorter and the rhythms simpler than, say, the oratory of the days of Pitt and Burke, and even of Gladstone. The modern style is argumentative rather than hortatory. But if it has gained in cogency and point, it has lost in grandeur and impressiveness.

iv. **PERORATION**—The concluding passage of the speech (or of each section of a long speech) is called the peroration. Even in modern oratory the peroration ends on a heightened and even an impassioned note. The *exordium* is the name given to the opening sentences of the speech.

The following extracts will help to make our points clear:

#### (a) TO ILLUSTRATE ARGUMENT

As space does not allow of our quoting an example of a speech in full, we give a summary of one of Burke's. We have made the summary sufficiently full to show the nature and the conduct of the argument. The argument, it will be seen, meets the tests we have

in the terms of the Chester Petition of 1543. In a country like England, where tradition and precedent carry so much weight, the orator's appeal is particularly strong. Note how the appeal is strengthened by the striking metaphors, etc., etc.

## PERORATIONS

(a) All this, I know well enough, will sound wild and chimerical to the profane herd of those vulgar and mechanical politicians, who have no place among us ; a sort of people who think that nothing exists but what is gross and material ; and who, therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles, which, in the opinion of such men as I have mentioned, have no substantial existence, are in truth everything, and all in all. Magnanimity in politics is not seldom the truest wisdom ; and a great empire and little minds go ill together. If we are conscious of our situation, and glow with zeal to fill our place as becomes our station and ourselves, we ought to anticipate all our public proceedings in America with the old warning of the church, *Sursum corda!* We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. . . . Let us get an American revenue as we have got an American Empire. English privileges have made it all that it is ; English privileges alone will make it all that it can be.

Notice the lofty strain on which the speech ends. The passage begins in the vein of contempt and rises to a singular elevation of thought and feeling. It may be profitably analysed in detail.

(b) I found Ireland on her knees. I watched over her with an eternal solicitude. I have traced her progress from injuries to arms, and from arms to liberty. Spirit of Swift ! Spirit of Molyneux ! Your genius has prevailed. Ireland is now a nation. In that new character I hail her, and bowing to her august presence I say, *Esto perpetua!*  
GRATTAN, *Independence of Ireland*

This peroration of Grattan's differs markedly in style from Burke's. It is more artificial, and is characterized by certain tricks—the use

unity of the Empire will be broken (not so in case of Ireland, Wales, etc.). . . . Detailed criticism of Lord North's proposal that Parliament should fix the amount to be granted by each colony: (1) No precedent for the plan; (2) would prove impracticable; (3) does not meet the Colonial grievances; (4) some Colonies would refuse to pay; (5) would cause perpetual friction. . . . Objection to his own peace policy that no revenue would be obtained. . . . The real nature of revenue. . . . Peroration on the spiritual bonds of the Empire.

(b) TO ILLUSTRATE EXHORTATION

*An Appeal to Tradition and Precedent*

Is this description [of the relations of the American Colonies to the home Government] too hot, or too cold, too strong, or too weak? Does it arrogate too much to the supreme legislature? Does it lean too much to the claims of the people? If it runs into any of these errors the fault is not mine. It is the language of your own ancient Acts of Parliament.

*Non meus hic sermo, sed quæ præcepit Ofellus,  
Rusticus, abnormis sapiens.*

It is the genuine produce of the ancient, rustic, manly, home-bred sense of this country. I did not dare to rub off a particle of the venerable rust that rather adorns and preserves, than destroys, the metal. It would be a profanation to touch with a tool the stones which construct the sacred altar of peace. I would not violate with modern polish the ingenuous and noble roughness of these truly constitutional materials. Above all things, I was resolved not to be guilty of tampering: the odious vice of restless and unstable minds. I put my foot in the tracks of our forefathers, where I can neither wander nor stumble. Determining to fix articles of peace, I was resolved not to be wise beyond what was written; I was resolved to use nothing else than the form of sound words; to let others abound in their own sense; and carefully to abstain from all expressions of my own. What the law has said, I say. In all things else I am silent. I have no organ but for her words. This, if it be not ingenious, I am sure is safe.

This passage follows Burke's first two resolutions, which are couched

vein, 'O that this too too solid flesh would melt!' (See page 268.)

(iii) Owing to its 'private' and emotional nature, it need not be so precise and formal as the speech. We do not look for rounded periods or logical argument in a soliloquy. The thought rather is broken as the feeling ebbs and flows: see, for example, the *Hamlet* and *Macbeth* soliloquies.

Hence the most successful soliloquies (1) are found in poetry, drama, or poetic prose, and (2) are of the types illustrated in extracts (a) and (b) below. In the first, the external object evokes an outburst of feeling that may be passionate, pathetic, or even humorous; in the second, we have the speaker laying bare his heart in the stress of some crisis, or at the other extreme revealing some farcical predicament in which he finds himself placed. Thus, in drama, the soliloquy is often used to describe some scene or person, or as a key to the speaker's thoughts, temperament, and character. In the first instance, the soliloquy is merely description made more or less declamatory; in the second, it is of great dramatic value, especially in tragedies like *Hamlet*, which deal with psychological problems.

In extract (c) we have pure speculation. It differs only from the philosophical treatise in that it seems more suitable for audible utterance than for silent reading. It lacks also the impassive smoothness of the expository writer; it consists rather of the ejaculations of a person thinking aloud upon some engrossing topic. To give variety, reminiscences, exclamations; etc., are introduced, but unless these are supported by brilliancy of expression the result is not very satisfactory.

The following are the examples referred to:

#### (a) ON EXTERNAL OBJECTS

Oh that those lips had language! Life has passed  
With me but roughly since I heard thee last.  
These lips are thine—thy own sweet smile I see,  
The same that oft in childhood solaced me;  
Voice only fails, else how distinct they say,  
'Grieve not, my child, chase all thy fears away!'

of apostrophe and climax, short sentences, similar structure of sentence. It is more florid than Burke's, and not so impressive. We may say, indeed, that it is 'stagey,' but an audience worked up through all the length of the speech might easily be stirred to enthusiasm by it.

#### MIDDLE OF SPEECH

The following extract is taken from the middle of a speech :

And now I come to the last phase of my reflections. As a poet Scott was a poet of action. With full virile force, yet leisurely, like an easy gallop up the dale, his verse rides on : but you hear the beat of hoofs, the pounding life ; and no poetry to-day more stirs the pulse of the man who has adventured beyond the confines of home-keeping labour. None save Tennyson and Kipling, and Browning in a few pieces, have produced the same vibrations. What his verse meant in his own day can well be seen in the story told by Lockhart of that day at Torres Vedras, when Sir Adam Fergusson with his men were exposed to the enemy's artillery, and lying prostrate they heard the captain, kneeling, read aloud the battle-scene in Canto VI of *The Lady of the Lake*, the couplets punctuated by the cheers of the men and the cannon-balls of the French ploughing the ground round them. SIR GILBERT PARKER, *Sir Walter Scott*

The style of this passage differs from the literary essay merely in being more coloured and more rhythmical. Note, however, how well the style suits both the literary nature of the subject and the taste of a modern educated audience.

**Soliloquy**—Soliloquy is generally associated with drama, but it also enters largely into other literary forms. Many of our finest lyrics, for example, are really soliloquies. The following may be taken as the main features of the soliloquy :

- (i) Being a 'private' speech, the soliloquy deals with some matter of pressing interest to the speaker. In the speech, on the other hand, the orator may be dealing with a question with which he is not intimately concerned.
- (ii) Being personal in character, it is much more emotional and impulsive than the speech. No orator would begin a speech in the

Jew my master. The fiend is at mine elbow, and tempts me, saying to me, 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says, 'No; take heed, honest Launcelot; take heed, honest Gobbo;' or, as aforesaid, 'honest Launcelot Gobbo; do not run; scorn running with thy heels.' Well, the most courageous fiend bids me pack: 'Via!' says the fiend; 'away!' says the fiend; 'for the heavens, rouse up a brave mind,' says the fiend, 'and run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me, 'My honest friend Launcelot, budge not.' 'Budge,' says the fiend: 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel well;' 'Fiend,' say I, 'you counsel well:' to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark! is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your commandment; I will run.

SHAKESPEARE, *Merchant of Venice*

### (c) ON AN ABSTRACT SUBJECT

Pity that all Metaphysics had hitherto proved so inexpressibly unproductive! The secret of Man's Being is still like the Sphinx's secret: a riddle that he cannot rede; and for ignorance of which he suffers death, the worst death, a spiritual. What are your Axioms, and Categories, and Systems, and Aphorisms? Words, words. High Air-castles are cunningly built of Words, the Words well bedded also in good Logic-mortar; wherein, however, no Knowledge will come to lodge. *The whole is greater than the part*: how exceedingly true! *Nature abhors a vacuum*: how exceedingly false and calumnious! Again, *Nothing can act but where it is*: with all my heart; only, WHERE is it? Be not the slave of Words: is not the Distant, the Dead, while I love it, and long for it, and mourn for it, Here, in the genuine sense, as truly as the floor I stand on? But that same WHERE, with its brother WHEN, are from the first the master-colours of our Dream-grotto; say rather, the Canvas (the warp and woof thereof) whereon all our Dreams and Life-visions



The meek intelligence of those dear eyes  
 (Blessed be the art that can immortalize,  
 The art that baffles Time's tyrannic claim  
 To quench it) here shines on me still the same.

COWPER, *On the Receipt of my Mother's Picture*

In the rest of the poem the writer deals in a reminiscent fashion with (1) his mother's death; (2) his old home; (3) incidents of his childhood; (4) his mother's present happiness and his present sorrow. In conclusion he tells us how the picture can still soothe him. This soliloquy is to a great extent a history of part of the poetry of his past life, expressed in a strictly personal vein.

(b) ARISING FROM SOME PERSONAL EXPERIENCE

The nature of this type of soliloquy depends on the situation. It may accordingly range from the tragic to the farcical.

- (i) *Ham.* O that this too too solid flesh would melt,  
 Thaw and resolve itself into a dew ;  
 Or that the Everlasting had not fix'd  
 His canon 'gainst self-slaughter ! O God ! God !  
 How weary, stale, flat, and unprofitable  
 Seem to me all the uses of this world.  
 Fie on't ! ah fie ! 'tis an unweeded garden,  
 That grows to seed ; things rank and gross in nature  
 Possess it merely. That it should come to this !  
 But two months dead : nay, not so much, not two :  
 So excellent a king ; that was, to this,  
 Hyperion to a satyr ; so loving to my mother  
 That he might not beteem the winds of heaven  
 Visit her face too roughly. Heaven and earth !  
 Must I remember ? why, she would hang on him,  
 As if increase of appetite had grown  
 By what it fed on ; and yet, within a month,  
 Let me not think on't.

SHAKESPEARE, *Hamlet*

- (ii) Venice. A street.

*Enter LAUNCELOT GOBBO*

*Laun.* Certainly my conscience will serve me to run from this

## THE LETTER

In this section we shall deal with the letter simply as a literary vehicle, and exclude such species as purely business correspondence, invitations to social functions, and the like. The epistle one writes to a friend, dealing in agreeable fashion with some topic interesting to both, will be our main consideration.

Owing to the intimate and personal character of the literary letter, it is impossible to lay down canons that can be generally applied: in no other kind of writing do the temperament of the author and the mood of the moment play so large a part. The student, however, may usefully employ the following tests:

i. **STYLE** should conform to subject. (*a*) In more formal correspondence a reserved and dignified address should be looked for. Often the writer does not succeed in avoiding turgid and bombastic expressions. (*b*) In the case of informal communication between friends an easy, colloquial style is by far the best; indeed, the unaffected and quietly humorous manner is the epistolary style *par excellence*. But there should be no slangy, swaggering diction.

ii. **DISCURSIVENESS**—Some discursiveness is pardonable and in some cases even laudable in an informal letter; yet it should not become a habit.

iii. **VARIETY**—A letter should possess a good stock of variety; for letters can easily be exceedingly dull. Often it adds greatly to the interest of a letter if the writer prefaces it with a vivid description of the scene in which he is composing it.

iv. **CONVERSATION**—In the longer descriptive letter a judicious use of conversation or dialogue does much to brighten the pages.

v. **PERSONAL ELEMENT**—(*a*) The personal element is the life of the letter. It is largely for the sidelights on the character of the authors that we value so highly the letters of Cowper, Lamb, etc. (*b*) The personal appeal should also be frequent. 'You' should occur as well as 'I.' If A is writing to B, A should address B frequently as though he were speaking to him.

vi. Subject and style should suit the recipient. It would be

are painted. Nevertheless, has not a deeper meditation taught certain of every climate and age, that the WHERE and WHEN, so mysteriously inseparable from all our thoughts, are but superficial terrestrial adhesions to thought; that the Seer may discern them where they mount up out of the celestial EVERYWHERE and FOREVER: have not all nations conceived their God as Omnipresent and Eternal; as existing in a universal HERE, an everlasting NOW? Think well, thou too wilt find that Space is but a mode of our human Sense, so likewise Time; there *is* no Space and no Time: WE are—we know not what;—light-sparkles floating in the æther of Deity!

CARLYLE, *Sartor Resartus*

## EXERCISES

### *Speeches*

1. The power of the Press: 'The gallery in which the reporters sit has become a fourth estate of the realm.'—MACAULAY.
2. Temperance.
3. The future of the British Empire: will it decay, as other empires have done?
4. An imaginary speech to a Peace Conference, in support of the resolution, That war is unjustifiable.
5. The speech of a famous historical personage, *e.g.* Charles I or Sir Walter Raleigh, delivered on the scaffold just before execution.
6. An after-dinner speech to the members of the Sir Walter Scott Club, in proposing the memory of Sir Walter Scott.
7. The benefits of judicious idleness.
8. An imaginary speech (humorous) of a barrister in defence of a boy accused of stealing apples.
9. On behalf of the Royal Lifeboat Institution.
10. A eulogium delivered on the unveiling of a memorial to a great man of science, *e.g.* Sir Isaac Newton, Charles Darwin, or Lord Lister.
11. On the opening of a technical college in the East End of London.
12. A series of brief speeches given by the main participants in a country wedding.
13. To an industrial audience on 'Back to the Land.'

struggling for life in the water, and when he has reached ground, encumbers him with help?

The notice you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity, not to confess obligations when no benefit has been received; or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation,

My Lord,

Your Lordship's most humble, most obedient Servant,

SAM. JOHNSON

There is an elevation and dignity about this letter: yet it is full of manly strength. The individual sentences have a melody and rhythm which Johnson never surpassed. The actual substance of the letter concerns us more, here. It can easily be summarized, and then its remarkable unity is apparent.

- (1) Introduction: cause of Johnson's writing.
- (2) Reference to his former appeal to Chesterfield—its unfortunate result.
- (3) His conduct since then—his discovery that favour comes from one's own effort.
- (4) The refusal. (*Notice how delicately yet decisively made.*)
- (5) Conclusion: hopes for the future.

Johnson leads gradually up to his refusal, prefacing it with some just yet guarded censure upon Chesterfield's ungenerous conduct in the past; and he rounds off the letter with a stately peroration. Yet a caution is worth inserting. Though this is just how a letter on such a subject and to such a correspondent should be written, too ready an imitation of the manner should be carefully restrained;

absurd to address a child in the same manner as a grown-up person.

As our first example we take Johnson's famous letter to Lord Chesterfield. Johnson is in a difficult position. Chesterfield has refused Johnson's humble request when the latter was indeed wanting a patron. Now, when Johnson needs no favour, the noble lord is anxious to help the man of letters by patronizing his dictionary. Johnson has to refuse this offer with politeness and dignity, at the same time inflicting a severe rebuke.

February 7th, 1755

MY LORD,

I have been lately informed, by the proprietor of *The World*, that two papers, in which my *Dictionary* is recommended to the public, were written by your Lordship. To be so distinguished is an honour which, being very little accustomed to favours from the great, I know not well how to receive or in what terms to acknowledge.

When, with some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre*,—that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before. The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks. Is not a patron, my Lord, one who looks with unconcern on a man

Our next example is the letter of a man overwhelmed by a sudden catastrophe.

*September 27, 1796*

MY DEAREST FRIEND,

White, or some of my friends, or the public papers, by this time may have informed you of the terrible calamities that have fallen upon our family. I will only give you the outlines:—My poor, dearest sister, in a fit of insanity, has been the death of her own mother. I was at hand only time enough to snatch the knife out of her grasp. She is at present in a mad-house, from whence I fear she must be moved to an hospital. God has preserved to me my senses: I eat, and drink, and sleep, and have my judgment, I believe, very sound. My poor father was slightly wounded, and I am left to take care of him and my aunt. Mr Morris, of the Bluecoat School, has been very kind to us, and we have no other friend; but, thank God, I am very calm and composed, and able to do the best that remains to do. Write as religious a letter as possible, but no mention of what is gone and done with. With me 'the former things are passed away,' and I have something more to do than to feel.

God Almighty have us all in His keeping!

C. LAMB

The sentences are short, like the utterances of a breathless person, but the touch is vivid and sure. The narration is rapid and comprehensive, and the personal references of the writer bring his feelings keenly before the reader. The subject-matter of the letter is a unity, and can be arranged thus: (1) Introduction—prefatory sentence; (2) the catastrophe; (3) its effects.

**Long Descriptive Letter**—Lack of space prevents our inserting the long descriptive letter, containing narrative of travel, etc. Besides, descriptive writing will receive its special prominence later on. But here it can be mentioned that such long letters as those of Shelley to Peacock from Italy are rarely written now. Once they were written and published freely; but only the hand of a master keeps them from becoming uninteresting.

for in unskillful hands it might lead to bombast. In Johnson's hands it is an admirable style for the occasion.

As an example of an opposite kind, we give a letter written by a great humorist to a child.

CHRIST CHURCH, OXFORD,  
October 13th, 1875

MY DEAR GERTRUDE,

I never give birthday *presents*, but you see I *do* sometimes write a birthday *letter*: so, as I've just arrived here, I am writing this to wish you many and many a happy return of your birthday to-morrow. I will drink your health if only I can remember, and if you don't mind—but perhaps you object?

You see, if I were to sit by you at breakfast, and to drink your tea, you wouldn't like that, would you? You would say, 'Boo! hoo! Here's Mr Dodgson drunk all my tea, and I haven't got any left!' So I am very much afraid, next time Sybil looks for you, she'll find you sitting by the sad sea-waves and crying, 'Boo! hoo! Here's Mr Dodgson has drunk my health and I haven't got any left!'

And how it will puzzle Mr Maund, when he is sent for to see you! 'My dear madam, I'm sorry to say your little girl has got no health at all! I never saw such a thing in my life!' 'You see, she would go and make friends with a strange gentleman, and yesterday he drank her health!' 'Well, Mrs Chataway,' he will say, 'the only way to cure her is to wait till his next birthday, and then for *her* to drink his health.'

And then we shall have changed healths. I wonder how you'll like mine! Oh, Gertrude, I wish you would not talk such nonsense! . . .

Your loving friend,

LEWIS CARROLL

Here we have an easy, colloquial style, fresh and spontaneous. Almost all our rules can find their example here, *e.g.* the easy use of conversation, and the personal appeal to the correspondent. Lewis Carroll has no subject at all to write about—merely the expansion and distortion of a conventional phrase. It is a piece of nonsense, but prettily and artistically done.

these extremes. They deal with personal experiences, grave and gay, or glance lightly upon foibles and weaknesses, or review the manners and customs of mankind. Addison, who can without much exaggeration be called the father of the modern English essay, defined the purpose of his work as the effort to enliven the morality of his age with wit, and to temper the wit with morality. His successful attainment of this ideal was largely due to his happy choice of subjects almost topical in their general interest. They amused and instructed the reading public of his day; and their charm and sweetness remain practically unimpaired.

ii. **TREATMENT**—Whatever its subject may be, the good literary essay shows the following characteristics in its treatment:

(a) *Slightness and Brevity*—There is no attempt, as in the treatise, to deal with the subject exhaustively. Points of view are indicated, or become merged into one. 'An essay writer must practise in the chymical method, and give the virtue of a full draught in a few drops.'—ADDISON. Often, indeed, the essay is written only from a single point of view. The writer does not seek to argue and convince, but to persuade and divert.

(b) *Spontaneity*—The delight aroused by a good essay lies in its lightness and accuracy of touch. Like the lyric in poetry, it gives the reader the impression of being impromptu, effortless, and inevitable. It is never laboured, but lives and sparkles; yet it does not become feverish and inchoate, and so lose the charm of naturalness.

(c) *Unity*—With all its ease and flexibility, the construction of the essay is marked by certain artistic principles. It is a unity—not the unity of a rigid type, but the artistic unity that reflects the mood and intention of its author. In this respect, again, it resembles the lyric, and conveys a sense of absolute completeness in itself. A rigid scheme for an essay, with set introduction and conclusion, will do little to provide this elusive but important feature; indeed, much of the art of essay-writing consists in judicious omission and knowing exactly where to stop. Discursiveness even is to be welcomed. But it must come with a purpose: to provide touches



## EXERCISES

*Letters*

1. From a Chinaman living in this country to a Chinaman in China, describing his experiences.
2. From an advocate of women's suffrage to the local member of Parliament, soliciting his support for the movement.
3. From Julius Cæsar to a friend in Rome, detailing his adventures in Britain.
4. To the editor of a newspaper, condemning reckless driving by motorists.
5. From a person on a walking or cycling or motoring tour to a friend kept at home by illness.
6. To the secretary of the Carnegie Hero Fund, narrating and commending some deed of valour (real or imaginary).
7. From a settler in Canada to a friend at home.
8. A begging letter to a philanthropic millionaire, recommending various outlets for his charity.
9. A letter to the Press, in favour of nationalizing the railways.
10. A letter in answer to the last, opposing its arguments.
11. A series of typical letters to the Press during the 'silly season,' discussing some such subject as 'Is our climate deteriorating?' or 'Are holidays worth the trouble?'
12. A letter to your next-door neighbour complaining of the damage done to your garden by his domestic pets, and expressing your irritation at his musical evenings.

## THE ESSAY

We include the Essay in this chapter because it has been so long regarded as a form suitable for school composition. In reality no type of composition is more difficult to master. At its best, the essay defies analysis, and rules for the writing of it are of little value. Accordingly we shall merely touch on its salient characteristics.

i. **SUBJECT**—The essay has a range of subject almost as wide as life itself. Now it takes up some light or even trivial theme, as in our example on p. 279, and again is concerned with some grave and important topic, *e.g.* Bacon's essay on Truth. Most of our best essays, however, and those that are most typical of their class, lie between

between the essay proper and the treatise. The subjects are mainly biographical, historical, critical, and the like, with the result that the treatment differs from that of the short occasional essay in some marked respects :

- (i) It is fuller and less sketchy in character.
- (ii) There is a greater mass of detail, which calls for a more regular and orderly arrangement.
- (iii) The essay being more impersonal in subject, the writer is not so much in evidence. His predilections have to be gathered from his general treatment : the emphasis he lays on characteristics and incidents, his silences and evasions, etc.
- (iv) The more regular and formal treatment reacts on the style. The writer puts a measure of restraint upon himself ; the language is less familiar, and the structure of sentences and paragraphs more rigid and logical.

We have not space to give an example of the longer essay to illustrate the above points, but the following summary of Macaulay's *Warren Hastings* will show his choice and arrangement of material.

MACAULAY'S *Warren Hastings* (summarized)

- [1. Introduction : remarks on biographer.] 2. Family. 3. Boyhood. 4. Departure for India. 5. Early years there. (6. English to misgovernment in India.) 7. Hastings in England. 8. Back in India. 9. Imhoff. [10. Life on an Indiaman.] 11. Hastings Governor of Bengal. [12. The Nabob of Bengal. 13. Characters of Mahommed Reza Khan and Nuncomar : their histories.] 14. Hastings and Nuncomar. [15. Reduction of Nabob's pension.] 16. Invaders of India—Rohillas. 17. Invasion of Rohilcund. 18. Philip Francis. [19. Was he Junius?] 20. Impey. 21. Quarrels in Council. 22. Nuncomar's accusations. [23. His triumph.] 24. His condemnation [stoicism] and death. 25. Criticism (of Impey and) of Hastings. 26. Hastings' resignation handed in at London. 27. Refuses to resign. (28. Position of British Empire.) (29. Mahrattas.) 30. Hastings begins a war. 31. Coote and Sepoys. [32. English law in India.] 33. Conduct of Impey : his withdrawal. 34. Hastings and Francis. 35. Hyder Ali : (his history) and his conquests. [36. Transitional state of India : its government.]

Both these errors, we think, might as well be avoided ; but, of the two, we must say we prefer the former. If it does not look so much like particular sincerity, it looks more like general kindness ; and if those two virtues are to be separated (which they assuredly need not be, if considered without spleen), the world can better afford to dispense with an unpleasant truth than a gratuitous humanity. Besides, it is more difficult to make sure of the one than to practise the other ; and kindness itself is the best of all truths. As long as we are sure of that, we are sure of something, and of something pleasant. It is always the best end, if not in every instance the most logical means.

This manual shyness is sometimes attributed to modesty, but never, we suspect, with justice, unless it be that form of modesty whose fear of committing itself is grounded in pride. Want of address is a better reason, but this particular instance of it would be grounded in the same feeling. We have met with two really kind men who evinced this soreness of hand. Neither of them perhaps thought himself inferior to anybody about him, and both had good reason to think highly of themselves ; but both had been sanguine men contradicted in their early hopes. There was a plot to meet the hand of one of them with a fish-slice, in order to show him the disadvantage to which he put his friends by that flat mode of salutation ; but the conspirator had not the courage to do it. Whether he heard of the intention, we know not ; but shortly afterwards he took very kindly to a shake. The other was the only man of a warm set of politicians who remained true to his first love of mankind. He was impatient at the change of his companions, and at the folly and inattention of the rest ; but, though his manner became cold, his consistency still remained warm ; and this gave him a right to be as strange as he pleased. LEIGH HUNT

This example is well worth studying. The easy, clear style is quite attractive ; and the egotistical, semi-narrative method provides much more of the charm. Leigh Hunt attempts nothing ambitious or methodical in this essay—the thing is a mere trifle. Yet it is delightful, and ever so much better than a mechanical attempt could be. It would be an interesting exercise to write an essay on the same subject and compare it with the original.

**The Longer Essay**—There is a kind of essay which stands

9. Two voices are there, one is of the Sea,  
One of the mountains, each a mighty voice. WORDSWORTH

Discuss the prevalence of the spirit of liberty among maritime and mountain-dwelling nations.

10. Street cries and noises.

11. Gypsies.

12. 'She [the Roman Catholic Church] may still exist in undiminished vigour when some traveller from New Zealand, in the midst of a vast solitude, takes his stand on a broken arch of London Bridge to sketch the ruins of St Paul's.'—MACAULAY.

Give a fanciful sketch of the future of English civilization and of the British Empire.

13. Barnyard noises.

14. Ghosts.

15. Should there be a State theatre?

16. The cinematograph as an educational medium.

17. Your ideal State.

18. A eulogium of Shakespeare, supposed to be spoken on the tercentenary of his death in 1916.

19. (a) 'Man is a tool-using animal.' (d) 'Man is a toad-eating animal.'

(b) 'Man is a cooking animal.' (e) 'Man is a social animal.'

(c) 'Man is a clothed animal.'

Discuss and compare these aphorisms, and mention any others of the same type.

20. Sport as a source of international amity.

21. An original fairy-tale.

22. Ancient ruins.

23. Take for granted the doctrine of transmigration of souls, and give the story of the different incarnations of an ape.

24. Winter sports.

25. 'All books are divisible into two classes—the books of the hour, and the books of all time.'—RUSKIN. Expand and examine this statement.

26. The early stage-coach.

27. The life and opinions of a seaside donkey.

28. When sorrows come, they come not single spies,  
But in battalions.

SHAKESPEARE

Discuss, with other suitable aphorisms.

(37. Hastings and Cheyte Singh.) 38. Insurrections at Benares and Oude. (39. Treatment of princesses.) [40. Gleig's apology for Hastings.] [41. Recall of Impey.] (42. Hastings' achievements—summary.) [43. Peculiar position of Indian statesmen.] 44. Hastings' character. 45. Return to England. (46. Major Scott.) (47. Burke's enmity: reasons: excessive zeal.) 48. Steps to prosecution: proceedings in Parliament. [49. Inconsistency of Ministers.] 50. Commencement of trial [scene and personages in Hall.] (51. The trial.) 52. The decision. 53. Effects of trial on Hastings. 54. Pension from Company. 55. Last years at Daylesford. 56. Conclusion.

In the above summary we have numbered the sections of the essay, each of which might be considered as a short essay in itself. Those sections that are least germane to the subject are shown in brackets; those that can easily be compressed are put in parentheses. Macaulay's manner is often needlessly detailed, and his writing can be condensed without much trouble.

## EXERCISES

### *Essays and Miscellaneous Themes*

**NOTE**—All the themes given are not intended to be used for set essays. It will be found that often a subject will lend itself to better treatment as a letter, or speech, or dialogue, or allegory; or perhaps more than one of these methods can be adopted for the same subject. The student should practise himself in choosing suitable media for the different themes.

1. 'Tis education forms the common mind:  
Just as the twig is bent, the tree's inclined.

Discuss.

2. Polar exploration.
3. Lost dogs.
4. A day in the life of a tram-conductor, or of a driver of a motor-bus.
5. School rewards and punishments.
6. 'In the nature of man we find three principal causes of quarrel: First, Competition; secondly, Diffidence; thirdly, Glory.' Discuss.
7. A home pet.
8. Birthday and Christmas presents.

52. 'A poor juggler, repenting of his wandering life, became a monk and dedicated himself to the Virgin; but, lacking the wherewithal, in singing or writing or cunning in working precious things, to do her honour, became sore distressed, till it came upon him to juggle before her image, and thus devote his one poor talent to his Lady. And lo! as he juggled, the image smiled and descended, and with the skirt of its garment wiped the sweat from his brow. Thus should the pure in heart see God.'

Tell the story fully and dramatically.

53. Ears.

54. 'If an earthquake were to engulf England to-morrow, the English would manage to meet and dine somewhere among the rubbish, just to celebrate the event.'—SYDNEY SMITH. Write on conviviality.

55. 'The lighthouse on one of the uninhabited islands of the Hebrides of Scotland was observed to remain unlighted for several nights, so a boat put off to investigate. On arriving at the island, the searchers discovered everything in order, and the keepers' boat safely in its creek, but the two keepers had disappeared utterly.'

Attempt the solution of the above mystery by giving the imaginary narrative of one of the lighthouse-keepers.

56. (a) 'When I want good work done, I always choose a man, if suitable otherwise, with a long nose.'—NAPOLEON. (b) '*Fronti nulla fides.*' (There is no trust in outward looks.) (c) '*Vultus est index animi.*' (The face is the index of the mind.) (d) 'The eye is the mirror of the soul.' (e) 'A fair face may hide a foul heart.' (f) 'Better a red face than a black heart.'

From the above quotations, and many others of a similar kind, discuss the question of how far the face is an index of the mind.

57. 'On his journey to the city, a gentleman was accustomed every day to drop a penny into the hat of a particular blind beggar that stood on the pavement. This continued for several years, till the beggar died. Then the gentleman received a communication from a lawyer, announcing that the beggar had bequeathed him several hundred pounds.'

Expand this story in the words of the gentleman concerned.

58. (a) 'I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair.'—LAMB. (b) 'Much may be made of a Scotchman, if he be caught young.' (c) '*Perfervidum ingenium Scotorum*' (The ardent disposition of the Scotch.) (d) 'In all my travels I never met any one Scotchman but what was a

29. The view from a famous spot, *e.g.* London Bridge or Edinburgh Castle.

30. 'The soul of a journey is liberty, perfect liberty, to think, feel, do just as one pleases.'—HAZLITT. Criticize the benefits of travel from this point of view.

31. The autobiography of a lion in a menagerie.

32. Pantomimes, old and new.

33. The imaginary adventures of a political canvasser during a hotly contested election.

34. 'There were gentlemen and there were seamen in the navy of Charles the Second. But the seamen were not gentlemen, and the gentlemen were not seamen.'—MACAULAY. Compare the modern naval man with earlier types.

35. Epitaphs and churchyards.

36. 'As civilization advances, poetry almost necessarily declines.' Discuss.

37. Zoological Gardens.

38. Passers-by.

39. Tell dramatically, giving conversation, the story of an imaginary visit to a fortune-teller.

40. Castles in the air.

41. 'Genius does what it must, and talent what it can.' Discuss genius and talent.

42. Chimney-sweeps, present and past.

43. A description of a mock trial, *e.g.* of a boy or girl accused of exceeding the legal limit of home lessons.

44. Beneath the rule of men entirely great,  
The pen is mightier than the sword.

From your knowledge of history, criticize this statement.

45. The autobiography of a cricket-bat, or a tennis-racket, or a golf-club.

46. Indoor amusements.

47. The almighty dollar.

48. 'Of all eloquence a nickname is most concise; of all arguments the most unanswerable'—HAZLITT. Write on nicknames.

49. Advertisements.

50. The position of the horse in A.D. 2000.

51. (a) 'The whole earth is a sepulchre for famous men.'

(b) 'Every land is his native land to a brave man.'

Write on patriotism.

## CHAPTER II

### HIGHER LITERARY FORMS

#### A. PROSE

##### HISTORY

THE longer historical work can be regarded from four aspects, viz. the subject, the author's knowledge, his treatment, and his style.

i. **SUBJECT**—Since history takes for its scope the ordered events of human activity, we have many subjects with various classifications. If we classify according to the time of which the history treats, we can call it *modern*, *medieval*, *ancient*, or *prehistoric*; if according to scope or detail, we can have *general* or *national* histories; and so on.

ii. **KNOWLEDGE**—(a) The historian is required to possess an *adequate* knowledge of the period with which he deals. If this period is long past, he should seek the assistance of original authorities, e.g. state papers and charters. Historians living in ancient times were usually without such assistance, and drew upon legend or their own imagination to supplement their knowledge. Such a course would now be fatal. (b) Besides this, *accuracy* is necessary.

iii. **TREATMENT**—The historian should not be content to set down the bare facts in their regular sequence. He must compare, classify, and criticize, and, within proper limits, draw conclusions and point a moral. It is thus that history becomes valuable. In such a treatment the historian should possess (a) *impartiality*. This theoretically should always be the case; but in most histories beyond colourless text-books some leaning, political or of some other nature, is found. For example, the Whig prejudices of Macaulay



man of sense. I believe everybody of that country that has any, leaves it as fast as they can.' (c) 'It needs a surgical operation to get a joke into a Scotchman's head.'—SYDNEY SMITH.

Write on the national peculiarities of the Scot.

59. Tips.

60. (a) 'History is the true poetry.' (b) 'History is a distillation of rumour.' (c) 'That great dust-heap called "History."' (d) 'History is philosophy derived from examples.' (e) 'History is little more than the register of the crimes, follies, and misfortunes of mankind.' (f) 'Happy is the country that has no history.'

Write on the methods and aims of history.

61. 'Didactic poetry is my abhorrence; nothing can be equally well expressed in prose that is not tedious or supererogatory in verse.'—SHELLEY. Discuss this statement.

62. Andrée, the Swedish aeronaut, and his two companions, departed from Spitzbergen on July 11, 1897, to try to reach the North Pole by balloon. Several buoys were dropped, and found later, dated July 11. The last message was by carrier-pigeon, dated July 13. Since then no traces of the aeronauts have been found.

Speculate as to the fate of the travellers, and choose what appears to be the most probable solution of the mystery.

show a sufficiency and accuracy of knowledge. Events contemporary with his subject should be utilized, but not to such an extent as to obscure the central figure. For example, Masson's *Milton*, and in a lesser degree Lord Morley's *Gladstone*, are open to criticism from this point of view. A *personal* knowledge, if that is possible, is a great advantage, for it gives life to the biography by adding many details. Such personal acquaintance gives the great charm to Lockhart's *Life of Scott* and Boswell's *Life of Johnson*.

iii. TREATMENT—(a) It should be *complete*, without being over-elaborate and cumbrous. All sides of the character should be shown; for example, a soldier or sailor has other activities besides those of his profession, and these should be portrayed. (b) A *sympathetic* treatment is necessary. Thus, a politician's life should not be written by a member of another political group. (c) Yet such sympathy should not prevent the biography from being *judicial*. Too often a biography is little less than a long adulation. On such a ground it is generally inadvisable for a man's life to be written by one of his family: however good the author's intentions may be, his family prejudices are frequently too strong for them. To be of any permanent value, a biography should contain a just and reasoned estimate of the subject and his work.

iv. STYLE—Should be clear and forcible. Nearly all our great biographies are written with a simplicity quite unaffected.

#### AUTOBIOGRAPHY

In its general features, autobiography resembles biography. One or two special requirements may be noted.

(1) The first necessity is *frankness* on the part of the narrator. The writer naturally tends to distort and conceal facts that seem derogatory to himself.

(2) The writer should be careful to exclude details which, however interesting they may be to himself, are not of sufficient interest to the general reader.

(3) Autobiography should possess dramatic interest, arising from the unconscious revelation of character,

and the anti-clerical opinions of Buckle are quite clear in their works. When not carried to the point of extreme dogmatism, such a feature need not ruin a good history. (b) We might put *judiciousness* next. Every fact cannot obtain a place in a history, however compendious the work may be. The author must select and arrange what he considers to be the most important events.

According to their respective authors' differing methods, we can classify: (a) *Narrative* history, where the facts are narrated with little comment of the author's own, e.g. the histories of Gardner or M'Carthy. (b) *Descriptive*, where the writer has a keen eye for human peculiarities and external details, as in Carlyle's *French Revolution*. (c) *Philosophical*, where the historian seeks to explain facts by the action of cause and effect, and to generalize widely. Such a work is Buckle's *History of Civilization in England*. The ideal history, if such a thing ever existed, would combine all these features in their proper proportions. Most histories contain such ingredients to a greater or less degree, one or other, however, predominating.

iv. **STYLE**—History can be written in any style. Historians like Gibbon clothed their facts in stately language; and the mannered styles of Carlyle and Macaulay are well known. The best medium for true historical treatment is good plain prose.

Though biography can quite well be considered as a branch of history, works on this subject possess some peculiarities calling for special notice.

#### BIOGRAPHY

i. **SUBJECT**—Some requisites are to be observed in the choice of a fit subject for biography. (a) The person should be of sufficient *importance*. Carlyle's *Life of Sterling*, for example, has too slender a subject. The writer has to pad out his work to make it adequate in length. (b) The life should possess some general *interest*. Otherwise there is no need for the book. (c) The life, if possible, should possess some *value*. Many a poor boy has been inspired by the *Life of Benjamin Franklin* (an autobiography).

ii. **KNOWLEDGE**—As in other historical writing, the writer should

ii. Characters—(a) REQUIREMENTS OF CHARACTERS—(i) As in the plot, the great necessity of good character-drawing is *truth* to life. The author who attains nearest to the characters of nature is the greatest novelist. In this matter of *lifelikeness*, Scott and Thackeray are supreme among English novelists. (ii) As a consequence, characters should be *many-sided*. The unskilful novelist creates characters each of little more than one mood or complexion. For example, he conceives of a person of a miserly disposition, and portrays him as being always miserly. For all his genius, Dickens does this, and even more: he seizes upon some peculiarity of speech or action, and makes this the sole feature of the character. Barkis, for example, is uniformly 'willin', Uriah Heep is 'umble,' and so on. This is not so much character-drawing as caricature. (iii) Though many-sided, a character should be *consistent* within itself; otherwise a definite conception of the character as a whole will be lost. (iv) Among themselves the characters of a novel should, if possible, be well varied in age, rank, disposition, etc. Thus one character can often be set as a foil to another. (v) The novelist should also *subordinate* the personages. The principal ones should be fixed upon, and the others drawn to fill up a lesser space.

(b) METHODS OF DELINEATION—There are two methods possible, which can be kept separate or can be mingled. (i) The first can be called the *outline* method. It has been described thus: 'That is the highest art which carries the reader along and makes him see, without being told, the changing expressions, the gestures of the speakers, and hear the varying tones of their voices. The only writer who can do this is he who makes his characters intelligible from the very outset, causes them to stand before the reader in clear outline, and with every additional line brings out the figure, fills up the face, and makes his creatures grow to the perfect and rounded figure.'—SIR WALTER BESANT.

(ii) The other method is the *dramatic*. It is quite clear that dramatists cannot begin by supplying their audience with introductory outlines of each character. As the play or novel progresses, the

## FICTION: THE NOVEL

i. The Plot—*Definition*—The plot of a novel is the central story or action which vitally affects the destinies of the characters.

(a) PLOTS IN GENERAL—Originally plots were considered to fall into two classes, viz. *simple* and *complex*. The simple plot concerns itself with a plain series of events which lead naturally from one to the other. Such is the plot of a tale, which is dealt with later (see p. 312). The complex plot contains 'revolutions and discoveries'—in other words, a complication of events which materially affect the fortunes of the characters, producing anxiety or bewilderment. Such a complex plot is the basis of the novel.

(b) REQUIREMENTS OF PLOT IN NOVEL—(i) As we stated above, the plot should be *complex*. (ii) It also should possess some *unity*. It is not enough that the story possesses some central character who progresses through a disconnected series of events: it should possess a central *action*, with its causes and effects. This is discussed more fully under *Dramatic Unity*. (iii) A novel being essentially a picture of human life, should have *verisimilitude*. It is the province of romance and fairy tales to describe totally fanciful occurrences. Ghost-stories, nevertheless, make good groundwork for novels; for the human mind, while half denying, half accepts the possibility of the extraordinary taking place. (iv) *Conviction* follows from the last feature. Even improbable events, such as those related in Stevenson's *Dr Jekyll and Mr Hyde*, when treated with adequate vividness, occasion what Coleridge calls 'a willing suspension of unbelief' in the reader's mind; on the other hand, quite ordinary events become unacceptable when narrated in a dull and distasteful manner.

(c) DEVELOPMENT OF PLOT—Being almost unlimited in scope, the novel need not be tied down to any strict rules, as is to some extent the case with the drama (see p. 302). The ideal type of novel should possess one central action, which should reach its climax or *dénouement* near the end of the story. The beginning and middle should lead up to this climax. Yet in many of our best novels—for example, in many of Scott's—the climax is hard to discern,

lower type of humour called *burlesque*, which can be seen in the *Pickwick Papers*.

Under sentiment we can class *pathos* and *sarcasm*. Pathos, when driven to excess, as is done by Dickens in some of his works—for example, at the death of Little Nell—becomes maudlin and fails to convince. When sarcasm becomes too pronounced, it repels and insults. Within their due limits, and when used with restraint and naturalness, their use is very effective.

iv. **Style—(a) A PLAIN STYLE NECESSARY**—As we have remarked more than once, the story in a novel must be supreme. So, when a story is written in ornate prose, the attention of the reader is distracted in the effort to appreciate the excellence of the linguistic medium. Such a story as *Marius the Epicurean*, by Walter Pater, suffers from this overloading of ornament.

(b) On the other hand, the novelist must not cultivate or degenerate into a slipshod style. (1) *Accuracy* is necessary. It smooths the path of the reader. (2) *Clearness* must be there. It is not well to stop and ponder over the author's meaning, as we have to do over some of Meredith's works. (3) *Vigour* should be perceptible in some cases—for example, in the description of stirring events. Much, however, depends on the type of novel. Miss Austen rarely needs such an element in her style, Marryat frequently. (4) *Vivacity and ease* are valuable. To some extent, Scott lacks this suppleness; Dickens possesses it to a great extent, and it sometimes degenerates into carelessness and vulgarity.

### The Domestic and Society Novel

(a) **PLOT**—As its name implies, this type of novel should concern itself largely with contemporary domestic incidents of an ordinary kind. Startling and mysterious occurrences should rarely be drawn upon; else the characteristic atmosphere, that of quietness and domesticity, will be dispelled. Jane Austen keeps closely to such a plan, so much so that she is criticized as being too humdrum. The events should be sketched with great detail and accuracy, in order to enhance the air of verisimilitude.

character must be built up out of different scenes until it is complete. Thackeray has created Becky Sharp, in *Vanity Fair*, on such a method. Great detail is necessary, and so the plan can only be followed with important characters in long novels.

(c) DEVELOPMENT OF CHARACTER—This is an excellent virtue in any novelist. He should reveal the forming and moulding effects of action and environment upon an important character, till ultimately it is altered into something rather different. This is one of Thackeray's supreme gifts; he can show the gradual ageing and dissolution of Major Pendennis' mind. Miss Austen, in *Pride and Prejudice*, can also give us a picture of Mr Bennett displaying new traits under pressing circumstances.

iii. Setting of the Novel—(a) SCENERY, MANNERS AND CUSTOMS—In novels dealing with foreign lands, such description must be prominent. But the proper function of a novel, *i.e.* the description of character and incident, must be supreme. It was complained that Scott's novels had too much of the guide-book about them. This arrests the progress of the story, and in the end must become tedious. The author should aim at a half-casual introduction of details, with vividness and accuracy of outline. Among modern authors, Mr Merriman reveals this feature in a marked degree.

(b) DIALOGUE AND CONVERSATION—(1) It should be freely used, especially in lighter novels. Skilfully handled, it does much to carry a novel along. (2) It should be *easy and natural*. Johnson's philosophical novel *Rasselas* contains dialogue of a pompous kind. This becomes tiresome and distasteful. (3) Speeches should be *varied* in length: if anything, erring on the short side. Scott is fond of putting long harangues in the mouths of some of his characters; but even in Scott's hands this sometimes is cumbrous.

(c) WIT, HUMOUR, AND SENTIMENT—Nearly all our great novelists have had a keen sense of humour, whether it be of the broad and boisterous type of the earlier Dickens, the subtler kind of Thackeray or George Eliot, or the sunny, genial species of Scott. Humour should be (1) *kindly*—some people do not like Thackeray's half-sneering manner; and (2) *restrained*, or otherwise we have the

strewn before the house when she was ill, mildewed remains of which were still cleaving to the neighbourhood ; and these, being always drawn by some invisible attraction to the threshold of the dirty house to let immediately opposite, addressed a dismal eloquence to Mr Dombey's windows.

DICKENS, *Dombey and Son*

This is Dickens at his dismallest. It is very vivid, but exaggerated in many respects. It is enough to indicate the 'deaths and dreadful murders' being the only things visible in the wrappings, the 'monstrous tear from the ceiling's eye' (surely an unnatural simile), and the straw always drifting to the house opposite. These details show lack of restraint.

(3) '*Specialist*' Novels—Modern society being so complex, it is clear that a novelist cannot be exhaustive in his types created. Thus he tends to specialize, seeking for characters among certain classes of people. Dickens drew largely from the lower and middle classes, Miss Austen from the middle class. Another method is to take, as it were, a vertical section through society, say, the people of a military, sporting, or Bohemian class, which can include all social grades of people. Greater concentration is obtained, and so greater vividness should follow. The author must have a thorough knowledge of the kind of persons whom he describes. Lever, who deals mainly with military stories, was in touch with soldiers, Marryat was a sailor, Boldrewood a colonial, and so on.

*Humour* is very valuable in this class of novel. It gives freshness to descriptions of events and characters, and can be used to satirize or rebuke.

### The Historical Novel

(a) **THE PLOT**—In such a type of novel the plot must be concerned with a series of real incidents, supplemented or distorted by the imagination of the writer. It is this imaginative element of distortion which distinguishes the novel from the history proper. The plot of a good historical novel should conform to some general rules. (i) The story should treat of an event or events of sufficient *magnitude*. If the plot consists of a chain of trivial incidents, the story loses unity ; and sometimes, when the incidents are so trivial



(b) **CHARACTERS**—Ordinary people should be the rule, eccentricity the exception. In this respect Dickens is not a true novelist of the domestic type. Jane Austen almost totally, and Thackeray to a great extent, hold to this rule; and their peculiar characters are in a decided minority. Truth of detail should be watched. The domestic novelist has to paint his characters with tiny strokes and drab tints, yet in the end he may produce a creation of clearness and beauty.

(c) **SETTING**—(1) The writer of a domestic novel should describe with accuracy the manners and customs of society contemporary with himself. Then, if his book is of value, it will survive and enlighten succeeding generations. *Tom Jones*, for instance, is now a mine of information regarding the social customs of the eighteenth century. If he desires to fulfil this educational purpose, the novelist must cultivate *accuracy* of description. (2) *Pleasure-giving aspect*. When described with force and vividness, common objects lose their familiarity and arouse new pleasure and interest. Dickens' descriptions of London streets and houses are good examples of the reader's pleased attention being aroused through the medium of accurate and brilliant description. Dickens had a genius for seizing on unimportant details and showing them in a new light.

It was as black a house inside as outside. When the funeral was over, Mr Dombey ordered the furniture to be covered up,—perhaps to preserve it for the son with whom his plans were all associated—and the rooms to be ungarnished, saving such as he retained for himself on the ground-floor. Accordingly, mysterious shapes were made of tables and chairs heaped together in the middle of rooms, and covered over with great winding-sheets. Bell-handles, window-blinds, and looking-glasses being papered up in journals, daily and weekly, obtruded fragmentary accounts of deaths and dreadful murders. Every chandelier or lustre, muffled in holland, looked like a monstrous tear depending from the ceiling's eye. Odours, as from vaults and damp places, came out of the chimneys. The dead-and-buried lady was awful in a picture-frame of ghastly bandages. Every gust of wind that rose brought eddying round the corner, from the neighbouring mews, some fragments of the straw that had been

in nearly all historical novels. When an author does choose a historical person as a hero, as Kingsley did in *Hereward the Wake*, he must select one about whom little definite is known, in order that numerous facts may be safely invented concerning him. The drawback of this plan is that an obscure or remote period must be treated, and the hero becomes shadowy and unreal.

(c) **SETTING**—(1) *The Antiquarian Method*—To work up sufficient 'colour' for his novel, the author must have an intimate knowledge of the period he handles. But in unskilful hands much knowledge might be an actual disadvantage. Reade studied 'whole libraries' for *The Cloister and the Hearth*; but he crammed so much of his reading into the novel, and often in such unpalatable lumps, that we are repelled rather than attracted. This undue parade of knowledge shows the antiquarian more than the novelist. (2) *The Historic Sense*—The novelist should in a tactful fashion so work his knowledge into descriptions, dialogue, passing references, etc., that it becomes quite subordinate to the plot and characters, and rarely hampers the free progress of events. The setting must colour and control the work to a great extent, but it must not obtrude. Scott was a good exponent of such a method; and when he was irresistibly impelled to unburden himself of some of his immense antiquarian knowledge he usually did so in a note at the end.

(d) **STYLE**—The author is going to treat of a past period, perhaps of a foreign country: how is he going to write? When he writes in his own person, he can use his ordinary literary style, which should be simple and perspicuous. But how is he to represent the talk of his characters? In eighteenth-century novels all characters of any period, say of Richard II or Tamerlane, talked in beautiful eighteenth-century English. Scott invented a dialogue for himself. It was sufficiently archaic not to be modern, yet of so vague a nature in its archaisms that it could be talked at all periods and in all countries. Later writers have generally followed this plan.

These disadvantages seemed to incline the Moslem to a truce: he approached the Christian with his right hand extended, but no longer in a menacing attitude.

as to be unknown to the reader, it needs much effort on the author's part to raise and sustain the interest. Scott, in *The Monastery*, chose an obscure period in Scottish history—the reign of James V—and general lack of knowledge made the book a comparative failure.

(ii) It should be *vigorous*, to sustain the interest. In *Romola*, George Eliot chose events not wanting in magnitude, but she dealt with them in such a leisurely fashion that as a historical novel the work fell short of first class. (iii) The plot should be fairly *simple*. It is urged against Thackeray's *Esmond* that the great complexity and detail of his plot impairs its historic breadth.

(b) CHARACTERS—(1) *Historical Characters*—Some such characters must appear in all historical novels. The author, by means of histories, diaries, pictures, etc., should obtain some definite conception of each historical character whom he introduces into his novel. He has to introduce the historical person into some fictitious scenes, therefore the more he can grasp the character the more naturally will the latter behave. The novelist can endow the historical character with some imaginary traits, as Thackeray in *Esmond* has done to Swift, Steele, Addison, etc.; but always such details should be of a minor sort, else the truth of the character becomes obscured.

(2) *Imaginary Characters*—It is a truism that human nature changes little through the centuries; so the novelist can portray soldiers, adventurers, ladies, etc., of almost modern type, keeping in mind differences in dress, knowledge, and manners, which alter from time to time. In addition, he may immortalize, if he can, types of humanity now non-existent. Kingsley describes the Elizabethan sea-rover, Marryat the eighteenth-century midshipman, and so on. These types are not completely imaginary; they are built up on the lines upon which historical characters are created.

(3) *The Unhistorical Hero*—An historical personage of some importance is unsuited to be the hero of a novel: he is too much bound down by known facts regarding his life and actions. The best hero is one of imaginary, or almost unknown, character. He can be employed in miscellaneous adventures, and come freely into touch with the historical persons. Scott hit upon this device, which is now the rule

we divine without speaking, and know though they happen out of our sight. This fond lady hath told me that she knew both days when I was wounded abroad. Who shall say how far sympathy reaches, and how truly love can prophesy? 'I looked into your room,' was all she said; 'the bed was vacant, the little old bed: I knew I should find you here.' And tender and blushing faintly, the gentle creature kissed him.

THACKERAY, *Esmond*

This is good English prose; but it contains just enough of a delicate flavour of archaism to suggest its being written in the eighteenth century. There are some words of an archaic cast, e.g. *hath*, *whereof*, and some carrying the suggestion of an old-fashioned signification, e.g. *fond*. The first two sentences should be carefully studied as imitations of the best Addisonian prose.

### Other Types of the Novel

Here some cross-classification will be noticed, for many of the types mentioned below can be classed as domestic or historical novels. We shall therefore deal with them briefly.

i. **PROBLEM NOVEL**—In this class we can place books which through the medium of fiction try to handle questions of religious, moral, philosophical, etc., interest. Many such books have enjoyed a great vogue. For instance, *Robert Elsmere* derived much of its popularity from Mr Gladstone's championship.

ii. **PURPOSE NOVEL**—Such are intended to effect reforms in social and domestic matters. Many of Dickens's works were written partly for some definite end, e.g. to bring about reforms in the administration of workhouses (*Oliver Twist*). *Uncle Tom's Cabin*, which aimed at the abolition of slavery, has sold in millions. Such books lie under the disadvantage that the need of them passes away when their purpose is executed, and, save where there is in them enough literary quality to keep them alive as literature, they become only curiosities.

iii. **TERROR NOVEL**—Has its main interest in the weird or supernatural. It is purely literary, and has much fascination over many minds. One of the most powerful of latter-day terror novels is Lytton's *Strange Story*.

'There is truce betwixt our nations,' he said, in the lingua franca commonly used for the purpose of communication with the crusaders; 'wherefore should there be war betwixt thee and me? Let there be peace betwixt us.'

'I am well contented,' answered he of the Couchant Leopard; 'but what security dost thou offer that thou wilt observe the truce?'

'The word of a follower of the Prophet was never broken,' answered the emir. 'It is thou, brave Nazarene, from whom I should demand security, did I not know that treason seldom dwells with courage.'

The crusader felt that the confidence of the Moslem made him ashamed of his own doubts.

'By the cross of my sword,' he said, laying his hand on the weapon as he spoke, 'I will be true companion to thee, Saracen, while our fortune wills that we remain in company together.'

'By Mohammed, Prophet of God, and by Allah, God of the Prophet,' replied his late foeman, 'there is not treachery in my heart towards thee. And now wend we to yonder fountain, for the hour of rest is at hand, and the stream had hardly touched my lip when I was called to battle by thy approach.' SCOTT, *Talisman*

The above dialogue purports to be a translation, but it will be found that Scott uses a similar style of conversation in all his historical novels.

In *Esmond*, Thackeray went further. He was so familiar with eighteenth-century English, as it appeared in plays, books, periodicals, etc., that this novel is actually written in the language of the period, and the characters talk in its idiom and phraseology. This is managed partly by the use of archaic words and expressions, but more by a deft imitation of the rhythm of the sentence-construction of the century. It is not Thackeray's natural style; but it is a triumph of literary craftsmanship.

This was the paper, whereof my Lord had spoken, which Holt showed him the very day he was arrested, and for an answer to which he would come back in a week's time. I put these papers hastily into the crypt whence I had taken them, being interrupted by the tapping of a light finger at the ring of the chamber door: 'twas my kind mistress, with her face full of love and welcome. She, too, had passed the night wakefully no doubt; but neither asked the other how the night had been spent. There are things

Plays that deal with country life, such as Fletcher's *Faithful Shepherdess*, or Shakespeare's *As You Like It*, are called *Pastorals*. They can be tragedies or comedies, or both at once.

### *Constituents of Drama*

i. Characters—(a) **CONVENTIONAL CHARACTERS**—The ancient custom in drama was to 'keep to the type.' A certain set of characters was standardized, and the dramatist had to conform to the standard. For example, if an old man appeared in the play, he was to be weak, timid, and jealous; if a servant was introduced, he was sly and mischievous; and so on. In the earlier miracle and mystery plays the typical character survived, e.g. in the conventional roaring and blustering Herod; and in modern melodrama we have the conventional villain, hero, heroine, etc. Each character is portrayed all in the one aspect.

(b) **THE SHAKESPEARIAN CHARACTER**—Such characters are copied from nature, and not from the conventional type, and we have them in their full development in Shakespeare's plays. In many of their features they resemble the well-drawn characters of the novel, mentioned above; that is, they are (1) *natural*, (2) *varied*, and (3) *consistent*. Any one of Shakespeare's great characters, e.g. Falstaff, Hamlet, Lady Macbeth, can be tested by these canons. (4) In addition to such features, Shakespeare presents another in the case of his tragic heroes. The chief character in each of his tragedies is not distinguished for his great virtue, and is not, on the other hand, deliberately evil; but he is involved in error and ruin by some 'error of human frailty.' In his *Poetics*, Aristotle, the Greek critic, laid down this law centuries before Shakespeare's day. It is doubtful if Shakespeare ever saw it. All his great tragedies, however, follow this law. Macbeth's frailty is his ambition, Othello's is his credulity, and so on.

(c) **DEVELOPMENT OF CHARACTER**—The rule we pointed to in our remarks on the novel (p. 292) holds equally good in drama. As far as possible within the space allowed for a play, the character must develop new features under the stress of attendant circumstances,

## B. PROSE OR VERSE

## THE DRAMA

*Types of Drama*

Compositions, either in prose or verse, or in both, which develop by means of action, and not narration, and intended to be acted on the stage,<sup>1</sup> are called dramas.

Dramatic literature is roughly divided into two classes, *i.e.* into *Tragedies* and *Comedies*.

**TRAGEDY**—The ancient definition of a tragedy, which still partly holds good, is, 'An imitation of some action that is serious, entire, and of some magnitude.' It is supposed to excite the emotions of *pity* and *terror*. In modern times it is the *seriousness* of the action that is the test of a tragedy; and the drama usually ends with some unhappy occurrence.

**COMEDY**—The essence of comedy lies in its 'happy ending.' In *Romantic Comedy*, such as *The Tempest*, where the whole situation is ideal, the ending illustrates what has been called *poetic justice*: happiness is assured to all virtuous participators in the action. In *Comedy of Manners*, such as *She Stoops to Conquer*, the ending is the unravelling of a series of ludicrous complications. In general, comedy aims at the exposure of some human foible or weakness. In English comedies a love story is usually introduced, e.g. *Twelfth Night*, etc.

Some dramas have the elements both of tragedy and comedy in almost equal proportions, and are called *Tragi-comedies*, e.g. *Measure for Measure*. In Shakespearian comedy there is usually a complication which threatens to bring about a tragical ending, but which, being averted, serves only to emphasize the happy ending, e.g. *The Merchant of Venice*.

Historical plays sometimes contain both tragedy and comedy in their actions; in these cases the comedy relieves the intensity of the tragedy—e.g. *Henry V*.

<sup>1</sup> Some modern dramas, e.g. those of Swinburne and of Mr Thomas Hardy (in *The Dynasts*), are probably not meant to be acted.

(c) **UNDERPLOT OR BY-PLOT AND EPISODES**—Behind the main plot of a play there is sometimes a less important plot working and appearing at intervals. Such an underplot must be carefully subordinated and must not mar the unity of the main plot, and should serve some useful purpose, *e.g.* (1) to give weight to a main plot otherwise not important enough to sustain five acts, as the love affairs of Touchstone and Audrey in *As You Like It* eke out the story of Rosalind and Orlando; or (2) to provide a pleasing contrast to the main plot. In *King Lear* the by-plot both expands and contrasts with the main plot.

*Episodes* are scenes which have no bearing on the main action. They should be kept rigidly within limits to prevent the plot from becoming chaotic; and they should serve a useful purpose, *e.g.* contrast with the other scenes and provide a dramatic relief. In *Hamlet*, the grave-digger scene is introduced as a humorous episode among tragic developments.

(d) **SCENES AND ACTS**—With the exception of episodes, mentioned above, and of such scenes as are simply retrospective and explanatory, each scene (1) should advance the plot a stage. Scenes of pure wit and conversation should not be introduced. (2) As a fairly general rule, scenes should be varied, one of vigorous action being followed by repose. Much, however, depends on the nature of the play. The poetical dramatist also, when more than one scene occupies an act, arranges his scenes so that a 'set scene' occupying with its furnishings the broad stage is set either at the end of an act or is followed by a 'drop scene' acted before painted curtains, behind which the scenery is changed.

*Acts*—The close of each act marks a distinct stage in the development of the story. Each act should attain to some unity, and embody some part of the main plot. Custom has fixed the number of acts in a play at five, especially if the play be a tragedy. The number is sometimes convenient, but it is not always necessary: it is sometimes reduced to four or three, but hardly ever augmented beyond the five. In the relation of the acts to the development of the plot, the greater portion of the first act usually deals with the



For instance, Lady Macbeth shows signs of remorse and insanity when the consequences of the murder of Duncan affect her. Nevertheless, with all their changing, the characters should remain consistent.

ii. The Plot or Fable—(a) **THE THREE UNITIES**—The ancient mind, usually intensely logical, insisted on the dramatic imitation being carried out to the extreme. The *Unity of Action* (i.e. the employment of a plot which concerned one entire action and no more than one) was laid down as a law, and any deviation from the main plot was censured. But this was not enough. It was held that the action of a play, to be convincing at all, must be concluded within twenty-four hours of its commencement. This was called the *Unity of Time*. Later, about the Renaissance period, Italian critics and their followers added the *Unity of Place*, i.e. the restriction of the action to one particular spot. The English dramatic ideal was all against this cramping set of formulæ, and it will be found that most of our dramatists ignore them. Some of Shakespeare's plays, e.g. *Macbeth*, extend in action over weeks or months or even years, and the scene is freely shifted from place to place.

(b) **DEVELOPMENT OF THE PLOT**—A dramatic story should, as a rule, possess a unity—that is, it must restrict itself to the actions leading up to a single definite event, and the actions directly resulting therefrom. In its plot the ideal play has four distinct stages of development: (1) The *introduction*, during which the audience, through the medium of the conversation of the characters, obtains an inkling as to the position of affairs when the play opens; (2) the *complication*, during which the conditions under which the play opens are modified or combined; (3) the culminating point in the drama, called the *catastrophe* or *dénouement*, in which the actions, having become greatly complicated, are unravelled; (4) the *conclusion*, allowing a quiet close to the play. The majority of modern writers prefer an exciting, miscalled 'dramatic,' climax at the end of a play, but this is opposed to the practice of our best dramatists. See the close of *Hamlet*.

(c) **UNDERPLOT OR BY-PLOT AND EPISODES**—Behind the main plot of a play there is sometimes a less important plot working and appearing at intervals. Such an underplot must be carefully subordinated and must not mar the unity of the main plot, and should serve some useful purpose, e.g. (1) to give weight to a main plot otherwise not important enough to sustain five acts, as the love affairs of Touchstone and Audrey in *As You Like It* take out the story of Rosalind and Orlando; or (2) to provide a pleasing contrast to the main plot. In *King Lear* the by-plot both expands and contrasts with the main plot.

*Episodes* are scenes which have no bearing on the main action. They should be kept rigidly within limits to prevent the plot from becoming chaotic; and they should serve a useful purpose, e.g. contrast with the other scenes and provide a dramatic relief. In *Hamlet*, the grave-digger scene is introduced as a humorous episode among tragic developments.

(d) **SCENES AND ACTS**—With the exception of episodes, mentioned above, and of such scenes as are simply retrospective and explanatory, each scene (1) should advance the plot a stage. Scenes of pure wit and conversation should not be introduced. (2) As a fairly general rule, scenes should be varied, one of vigorous action being followed by repose. Much, however, depends on the nature of the play. The poetical dramatist also, when more than one scene occupies an act, arranges his scenes so that a 'set scene' occupying with its furnishings the broad stage is set either at the end of an act or is followed by a 'drop scene' acted before painted curtains, behind which the scenery is changed.

*Acts*—The close of each act marks a distinct stage in the development of the story. Each act should attain to some unity, and embody some part of the main plot. Custom has fixed the number of acts in a play at five, especially if the play be a tragedy. The number is sometimes convenient, but it is not always necessary: it is sometimes reduced to four or three, but hardly ever augmented beyond the five. In the relation of the acts to the development of the plot, the greater portion of the first act usually deals with the

For instance, Lady Macbeth shows signs of remorse and insanity when the consequences of the murder of Duncan affect her. Nevertheless, with all their changing, the characters should remain consistent.

ii. The Plot or Fable—(a) **THE THREE UNITIES**—The ancient mind, usually intensely logical, insisted on the dramatic imitation being carried out to the extreme. The *Unity of Action* (i.e. the employment of a plot which concerned one entire action and no more than one) was laid down as a law, and any deviation from the main plot was censured. But this was not enough. It was held that the action of a play, to be convincing at all, must be concluded within twenty-four hours of its commencement. This was called the *Unity of Time*. Later, about the Renaissance period, Italian critics and their followers added the *Unity of Place*, i.e. the restriction of the action to one particular spot. The English dramatic ideal was all against this cramping set of formulæ, and it will be found that most of our dramatists ignore them. Some of Shakespeare's plays, e.g. *Macbeth*, extend in action over weeks or months or even years, and the scene is freely shifted from place to place.

(b) **DEVELOPMENT OF THE PLOT**—A dramatic story should, as a rule, possess a unity—that is, it must restrict itself to the actions leading up to a single definite event, and the actions directly resulting therefrom. In its plot the ideal play has four distinct stages of development: (1) The *introduction*, during which the audience, through the medium of the conversation of the characters, obtains an inkling as to the position of affairs when the play opens; (2) the *complication*, during which the conditions under which the play opens are modified or combined; (3) the culminating point in the drama, called the *catastrophe* or *dénouement*, in which the actions, having become greatly complicated, are unravelled; (4) the *conclusion*, allowing a quiet close to the play. The majority of modern writers prefer an exciting, miscalled 'dramatic,' climax at the end of a play, but this is opposed to the practice of our best dramatists. See the close of *Hamlet*.

*Hind and Panther* and *Religio Laici* are religious and polemical poems, and represent a fairly numerous class of poems. In prose, we can mention Hobbes's *Leviathan* and Newman's *Apologia pro Vita Sua*. (d) Didactic poetry is well represented by Pope's *Essay on Criticism*.

ii. **STYLE**—Most prose works of this kind which survive as literature are noteworthy for the great attention paid to their style. A plain style predominates, since the work must convey information in the clearest manner. Yet we have such works as Burke's *Reflections on the Origin of the Sublime and Beautiful* written in splendid diction. In poetry a plain and rather prosaic style is most acceptable; otherwise the language becomes bombastic, since it is unsuited to the subject. Occasionally more ambitious passages are possible, as at the conclusion of Johnson's *Vanity of Human Wishes*. The actual metre used is as a rule blank verse or the heroic couplet. The iambic pentameter of such metres is of a convenient length to handle in the exposition of a philosophical subject; and, especially with the heroic couplet, such devices as antithesis and balance can be employed to make the ideas more perspicuous.

### SATIRE

**DEFINITION**—By the use of satire we strive to express emotions of amusement or disgust excited by something ridiculous or unsightly. The mode of expression may be either prose or verse; it is common for the satirist to use both indifferently. Satire runs through most types of literature, including drama; but we now consider it as a separate species.

i. **SUBJECT**—(a) The earliest form of satire dealt with *personal* questions. The exposure of the vices or weaknesses of a particular person is usually fairly easy, but it is apt to degenerate into spite, e.g. in Pope's satire on Addison, and, unless treated with great power, it lacks general and permanent interest. (b) A better kind of subject is one of more general interest, e.g. political or religious abuses, or national peculiarities, e.g. Addison's *Sir Roger de Coverley*.

used by the chief speaking characters. Often rhymed couplets were used, as in the masque Shakespeare introduces into *The Tempest*. (3) Of the greatest literary importance were the lyrics, some of which were spoken by the characters, but most sung by some extraneous vocalist while the actors and dancers were resting. Some of the best lyrics of the day are found in the masques of such writers as Ben Jonson (the greatest of all the masque-writers) and Campion. Several fine ones can be found in Milton's *Comus*. They usually possess great melody of language and intricacy of metre and of rhyming.

#### DIDACTIC AND SCIENTIFIC LITERATURE

The aim of didactic writing is to convey instruction. Since 'scientific' writing also has instruction as its object, it might be objected that scientific and didactic writing are the same thing. The term 'didactic' has, however, been narrowed down in a special sense to mean poetry whose chief aim is to convey information, as distinguished from the larger class of poetry, whose chief purpose is to give pleasure. 'Scientific,' 'philosophical,' etc., are names applied usually to works written in prose. Apart from this distinction, several common features appear in the various types.

i. NATURE OF SUBJECTS TREATED—(a) *Purely scientific* themes, e.g. Darwin's *Origin of Species*, or Harvey's *Circulation of the Blood*, must almost necessarily be expressed in prose. In rare cases we have poems like Phineas Fletcher's *Purple Island*, which attempts to treat of the physiology of the human body. Such attempts are rare, and almost foredoomed to failure. Fletcher's poem, though it has some good passages, survives mainly as a curiosity. (b) *Reflective and philosophical* subjects are undertaken both in prose and verse, though prose predominates, since it is freer than poetry. Thus in prose we have Locke's *Essay on the Human Understanding*, and Burke's *Reflections on the French Revolution*. In poetry, as in the *Masque*, or *Of Hope*, there is plenty of reflective poems, and Young's *Vanity of Human Wishes*, and Campion's *Of Hope* are philosophical poems. (c) Dryden's

I like the weather, when it is not rainy,  
 That is, I like two months of every year ;  
 And so God save the Regent, Church, and King !  
 Which means that I like all and everything.

BYRON, *Beppo*

### PARODY OR BURLESQUE

This is satire directed against some form of literature.

i. **SUBJECT**—All forms of literature which possess well-marked features can be parodied. *Don Quixote* is a parody of the ancient romances ; *Northanger Abbey* is partly a parody of the terror-novel ; *Rejected Addresses* burlesques most of the major poets of the early nineteenth century. When the epic is parodied we have the *mock-epic*, like the *Dunciad*. The lyric is rarely successfully parodied : its features are not well enough defined.

ii. **TREATMENT**—(a) The method is one of *exaggeration* or *distortion*, producing what is called *caricature*. The parodist seizes upon one or more than one conspicuous quality of the work he is satirizing, and exaggerates this to grotesqueness. Johnson, to parody the simplicity of the ancient ballads, wrote :

I put my hat upon my head,  
 And walked into the Strand,  
 And there I met another man  
 Whose hat was in his hand.

Here the simplicity is exaggerated into inanity.

(b) There must be some *resemblance* to the original. If there is not, the whole point of the parody—the distorted likeness—will be missed. It must also have the features of (c) *good-humour*, and (d) *wit*, like more general satire, to prevent it from becoming coarse abuse and clownishness.

iii. **STYLE** varies according to the subject parodied. But, no matter what the style is, it is a *sham* style. In parody the ornate style becomes fatuity, the simple style inanity, and so on.

ii. **TREATMENT**—In its derivation (Lat. *satura*) the word means 'hotch-potch,' and this to some extent explains ancient and modern usage. Prose and verse can be mingled; irony, scorn, invective, etc., can all be poured on the object satirized. The treatment must show, among other things, (a) *contempt*, to prevent the satire from becoming a sermon; (b) *humour*, or otherwise we have a *lampoon*, or a coarse piece of abuse; (c) *restraint, wit, delicacy* of touch, all of which give the satire literary merit. Swift, e.g. in some parts of *The Tale of a Tub*, forgot the value of restraint, and became brutal and disgusting.

iii. **STYLE**—(a) The best satiric style is ironical. In an ironical statement two ideas must emerge, viz. the superficial meaning, and (what is more important for the satirist's purpose) the secondary or more hidden meaning, which usually by a subtle and ingenious innuendo is suggested to the reader's mind as being the opposite of that professed openly. This duplication of sense demands a perfect *perspicuity* of style. In verse the best medium is the *heroic couplet*, which lends itself to clear exposition. (b) *Vigour* is needed. A writer like Carlyle, whose style is not clear at times, atones for this by vigorous inversions, exclamations, metaphors, etc. The result gives a rugged and forcible satire. Want of vigour can be atoned for by delicacy of wit and innuendo. Newman has much of this pungency of expression. Our example below is a specimen of strong, forcible satire.

'England! with all thy faults I love thee still,'  
 I said at Calais, and have not forgot it;  
 I like to speak and lucubrate my fill;  
 I like the government (but that is not it);  
 I like the freedom of the press and quill;  
 I like the Habeas Corpus (when we've got it);  
 I like a parliamentary debate,  
 Particularly when 'tis not too late;  
 I like the taxes, when they're not too many;  
 I like a seacoal fire, when not too dear;  
 I like a beefsteak, too, as well as any;  
 Have no objection to a pot of beer;

I like the way the poet. Whether he is dealing with  
 That is, I like *Childe Harold* or *The Bible in Spain*,  
 And so God's story matters, as in the *Prologue* or *Sir*  
 Which means *Is*, or with allegory, as in the *Faerie*  
*Quest*, the author must, to be successful,  
 be accurate, vivid, convincing, and

PARODY. It should be (a) *appropriate*

This is satire directed against the suits Spenser's subject, since he  
 i. SUBJECT—All forms of literary scenes; Chaucer's is much  
 features can be parodied. *Don Quixote* is homely. In Bunyan the style  
 romances; *Northanger Abbey* is parodied. Characters and descriptions are not  
*Rejected Addresses* burlesques most. It should be *natural*. This is a real  
 nineteenth century. When the epithet is prone to pitch his style  
*epic*, like the *Dunciad*. The lyric is rather a due sense of dignity and  
 features are not well enough defined. The display of it—should be

ii. TREATMENT—(a) The method is one style—'purple patches,' as  
 producing what is called *caricature*. The style placed in the midst of less  
 or more than one conspicuous quality  
 and exaggerates this to grotesqueness. though they should receive  
 simplicity of the ancient ballads, wrote: 'are rudimentary in their

important. The obvious  
 I put my hat upon my respects what is said of the  
 And walked into the green hold here.  
 And there I met another of this kind. The plot in a  
 Whose hat was in the usual way of a peg or an arrange-

Here the simplicity is exaggerated in descriptive passages. A simple idea  
 (b) There must be some reason why scenery, legends, etc., that are  
 not, the whole point of the story for description and narration as in  
 missed. It must also have a plan as the latter provides a natural  
 (d) wit, like more general, does not distract the reader's attention  
 abuse and clowning and their elaboration by the writer. In the  
 iii. STYLE where there is no unity at all, save a hazy one known as the  
 matter what they, which is described on the next page.  
 style becc



ii. **TREATMENT**—In its derivation (Lat. *satura*) the word means 'hotch-potch,' and this to some extent explains ancient and modern usage. Prose and verse can be mingled; irony, scorn, invective, etc., can all be poured on the object satirized. The treatment must show, among other things, (a) *contempt*, to prevent the satire from becoming a sermon; (b) *humour*, or otherwise we have a *lampoon*, or a coarse piece of abuse; (c) *restraint, wit, delicacy* of touch, all of which give the satire literary merit. Swift, e.g. in some parts of *The Tale of a Tub*, forgot the value of restraint, and became brutal and disgusting.

iii. **STYLE**—(a) The best satiric style is ironical. In an ironical statement two ideas must emerge, viz. the superficial meaning, and (what is more important for the satirist's purpose) the secondary or more hidden meaning, which usually by a subtle and ingenious innuendo is suggested to the reader's mind as being the opposite of that professed openly. This duplication of sense demands a perfect *perspicuity* of style. In verse the best medium is the *heroic couplet*, which lends itself to clear exposition. (b) *Vigour* is needed. A writer like Carlyle, whose style is not clear at times, atones for this by vigorous inversions, exclamations, metaphors, etc. The result gives a rugged and forcible satire. Want of vigour can be atoned for by delicacy of wit and innuendo. Newman has much of this pungency of expression. Our example below is a specimen of strong, forcible satire.

'England! with all thy faults I love thee still,  
 I said at Calais, and have not forgot it;  
 I like to speak and lucubrate my fill;  
 I like the government (but that is not it);  
 I like the freedom of the press and quill;  
 I like the Habeas Corpus (when we've got it);  
 I like a parliamentary debate,  
 Particularly when 'tis not too late;  
 I like the taxes, when they're not too many;  
 I like a seacoal fire, when not too dear;  
 I like a beefsteak, too, as well as any;  
 Have no objection to a pot of beer;

iv. **STYLE**—(a) In both tale and romance the *simple* style is commonest. In the modern metrical tales and romances, e.g. in Morris's *Earthly Paradise*, this generally holds; in the older types the style is sometimes almost colloquial. In a tale like Keats's *Eve of St Agnes* the style is more florid, and to some extent swamps the interest in the story. In prose tales simplicity is the rule, though in Stevenson the style is more ambitious. (b) Especially in prose, most desirable qualities are *vivacity*, *spontaneity*, and *ease*. Some of Keats's poetical tales are deficient in such qualities, and have to atone for the want of them by music and pomp of diction.

## C. POETRY

### NARRATIVE POETRY

I. **The Epic**—i. **THE EPICAL MOTIVE**—Before he begins his work, the epic poet should have some elevated scheme which he intends to develop. This is different from the plot, which is only part of it. Milton's motive is to 'assert Eternal Providence, and justify the ways of God to man.' To make his impelling power clear to the reader, the poet should definitely express it at the beginning, in the introductory lines, which are called the *exordium*. Epics are sometimes divided into sacred and profane epics, according to the nature of their motive. Virgil's *Aeneid* is a profane epic.

ii. **THE PLOT**—Being narrative, an epic poem must have a plot, which, moreover, is bound down by strict rules. (a) It must have a *strict unity*. 'A plot is not one, merely because the hero of it is one.'—ARISTOTLE. One great action should be chosen, and not a series. When other great events need to be introduced, they are narrated by one of the epical characters, and so a superficial unity is preserved. *Paradise Lost* deals with one definite event—the fall of man. When a previous action—the fall of the angels—requires treatment, Raphael describes it to Adam. (b) *Sublimity*, i.e. the selection of some grand incident, is necessary. Meaner details ought to be omitted; the incident of Sin and Death in

## TALE AND ROMANCE

In its widest sense, *romance* includes all fiction; in its narrowest, it means an old-fashioned narrative in which fact and legend are blended. The resemblance between tale and romance will be brought out below.

i. PLOT—Here romance and tale are at one. (a) The essence of the plot is its *simplicity*; there should be slight complication or *dénouement*, and events should move as it were in a straight line. (b) Usually it is *episodic*, that is, it consists of a series of loosely connected events of somewhat similar importance. The unifying factors, e.g. in the romances of the Round Table, are the main characters. This loose unity is called *Romantic Unity*. (c) Most good plots have *vigour*: the impetus of the action should carry the reader along.

ii. CHARACTERS are of secondary importance compared with the plot. In both tale and romance we should have (a) *simplicity*. Great complexity should be left to the novelist. Sometimes a more minute study is possible, e.g. John Silver in the tale of *Treasure Island*. (b) Each character should be *distinct*. The danger is that the author may allow his characters to degenerate into types. (c) But *naturalness* should be the ideal. (d) The *rank* and *disposition* of the characters to a certain extent differentiate the romance from the tale. In the older romances the characters were usually of high rank and courtly disposition. In tales there is no limitation. In Crabbe's *Parish Register* we read stories of the humblest people.

iii. SETTING—The romantic setting is the distinguishing feature of the romance proper as distinct from the tale. In the latter we have domestic, historical, and every kind of accompanying circumstance. The proper romance has, however, several well-marked limitations. (a) In time it is usually *remote*, as in Scott's metrical romances. This gives the typical romantic 'sense of wonder' to the story. (b) The staple constituents of the plot are *love* and *warfare*. (c) The *supernatural* to some extent finds a place. This covers action, characters, etc. Thus, especially in the older romances like *Sir Gawayne and the Green Knight*, we find enchanters, magic castles, wonderful transformations, etc. Well as a

true impressiveness. (e) The epic style should also be *maintained*. Milton's verse keeps at a very high level nearly all through his epic; and when he does fall into minor incongruities, such as attempts at jingles or puns, the difference is felt acutely. (f) The *sound* and *melody* of the diction are of the highest importance. *Paradise Lost* is upon the summit of our literature with respect to this feature.

II. The Ballad—Originally the term 'ballad' stood for a kind of dance-music; now it means a particular kind of narrative poem. There are two main types of the literary form: (1) the ancient ballads of popular growth, whose origin is lost in obscurity; (2) the modern imitations of these, artificial products which attempt to retain the virtues of the older type without keeping its faults.

i. GENERAL FEATURES OF THE BALLAD—(a) Its *simplicity* is marked, and sometimes descends into what appears to modern taste harshness and ludicrousness. Modern ballads attempt to imitate the simplicity and avoid the incongruity. (b) It has *directness*, with few digressions. (c) *Vivacity*, *strength*, and *vigour* are displayed in a marked degree. Sir Philip Sidney said of the ballad of *Chevy Chase* that it stirred his blood like a trumpet. A poem like Keats's *La Belle Dame sans Merci* is too morbid and melancholy to sound the genuine ballad note.

ii. SOME PARTICULAR FEATURES—(a) The *plot* usually deals with some simple event of love and war, in a plain narrative fashion. Even moderate complication, as in Scott's *Alice Brand*, leads to some obscurity, owing to the peculiarities of the ballad style. (b) The *characters* are quite simple, with little attempt at detail. (c) The *setting* as a rule is rude and picturesque. Another feature is its dramatic nature: often a dialogue is found, without the speakers' names attached to their respective remarks. (d) The *style* is archaic, rude, and strong. A modern ballad like Tennyson's *Lady Clare* is too refined to be a good imitation of the ancient originals. (e) The *metre* is generally the ballad-stanza (see section on Prosody), with frequent false rhymes and metrical aberrations. Modern poets have introduced many variations upon the original ballad-stanza.

Book II of *Paradise Lost* has been censured as wanting epic sublimity. (c) The plot should be fairly *simple*, for the epic moves rather slowly. *Paradise Lost* contains only one 'revolution,' i.e. the change of the state of mankind from happiness to misery.

iii. CHARACTERS—(a) They should be *sublime* and *heroic*. Very rarely must debased or ridiculous persons find a place. (b) They should possess *simplicity*, for the main epical interest should centre in the plot. This tends to produce types, e.g. the warrior, sage, or matron. (c) On the whole, the characters should be *distinct*. (d) *Subordination* is necessary. Milton's epic has been criticized on the ground that he has more than one chief character or hero, e.g. Adam and Satan. There should as a rule be one chief character and a gradation of less important ones.

iv. SETTING—This supplies the background against which the godlike epical figures move. (a) The poem should deal with a *remote* and *heroic* age, in order to maintain the epic sublimity. The Elizabethan age, great in actions and men, possesses many epical qualities, but is not sufficiently remote to supply the epical setting. An epic on Drake (cf. for example, Noyes's *Drake*) might excel in such passages as would admit of a sublime treatment, say great combats or councils, but historical facts would hamper the poet all through. (b) *Descriptions* have an important place, but they must be subordinated; for the epic is mainly a narration, and should not be clogged with long descriptive digressions. (c) *Dialogue* is rather formal. The speeches are long and carefully worked out, and soliloquies are common. A ready smartness is misplaced when it appears in the epic; what is usual is a stately and rhetorical diction.

v. STYLE—(a) The epic should possess a *lofty* and *inspired* tone, suitable to the sublime subject. (b) It should possess *directness* and *simplicity*. Milton has been censured for introducing technical terms, e.g. of navigation and astronomy, though this is more the fault of his age. (c) It should possess *animation*. Milton lacks this, especially in comparison with his classical models, such as Homer. (d) It should be *restrained*. Byron's *Childe Harold* is more a lyric than an epic, because it is so diffuse and exclamatory, and lacks the

For you the swains their fairest flow'rs design,  
 And in one garland all their beauties join ;  
 Accept the wreath which you deserve alone,  
 In whom all beauties are comprised in one.

POPE, *Pastorals*

- (δ) Here, where precipitate Spring with one light bound  
 Into hot Summer's lusty arms expires,  
 And where go forth at morn, at eve, at night,  
 Soft airs that want the lute to play with them,  
 And softer sighs that know not what they want,  
 Aside a wall, beneath an orange-tree,  
 Whose tallest flowers could tell the lowlier ones  
 Of sights in Fiesole right up above,  
 While I was gazing a few paces off  
 At what they seemed to show me with their nods,  
 Their frequent whispers and their pointed shoots,  
 A gentle maid came down the garden-steps  
 And gathered the pure treasure in her lap.

LANDOR, *A Fiesolan Idyl*

### LYRICAL POETRY

**The Lyric in General**—Once the lyric was a short poem sung to the lyre ; now it means a short poem possessing peculiar features. Lyrical poetry is distinct from narrative in that, while the latter describes action, the lyric expresses emotion.

i. **SUBJECT**—In Palgrave's words, 'each poem shall turn on some single thought, feeling, or situation.' The poet must be acted upon by some thought or scene, and seek for a melodious outlet for his emotion ; and thus a lyric is created. Wordsworth defined this lyrical impulse as 'emotion recollected in tranquillity.' Sometimes the poet has for his theme a purely personal emotion of joy or sorrow ; sometimes he reads his moods into nature, and colours it with his own emotions. In this latter case—this transference of a personal feeling to impersonal natural phenomena—we have what is known as the *pathetic fallacy*. Whatever the subject may be, it must possess (a) *unity* and (b) *brevity*. The true lyrical note is not prolonged. ii. **STYLE**—(a) *Egoism* comes first, as has

III. The Idyll or Pastoral—i. **THE PLOT** of a genuine pastoral deals with some simple rustic theme. Warfare should not find a place in it, as it does in Tennyson's *Idylls of the King*, for which the word *Epylls*, or little epics, has been suggested. Sometimes the pastoral contains almost no plot, but consists of a dialogue or monologue of some bucolic characters. Sometimes, too, the pastoral setting is used as a means to applaud some famous man, or to propagate political or religious opinions. This is artificial pastoral at its worst. ii. **CHARACTERS**—(a) The older and more artificial idyll had a stock of shepherds and shepherdesses, or 'swains' and 'nymphs,' as they were called, who possessed classical names like Strephon and Chloë, or who, in the rather better type like the *Shepherd's Calendar*, were called Tun, Cuddie, etc. Such characters were the conventional types, hardly rustic at all, but stiff personages given a rustic dress. (b) The later and more natural idyll, such as Tennyson's *English Idylls*, describes ordinary farmers, millers, reapers, etc. iii. **THE RUSTIC SETTING** admits of much natural description, which sometimes submerges the plot. Often, indeed, the pastoral is used as a means of natural description. iv. **THE STYLE** should be simple and restrained, with a quiet beauty of its own. The stilted diction of the artificial type, with its 'crystal springs,' 'gentle gales,' etc., is now offensive to modern taste. v. **THE METRE** varies, though blank verse is common. The eighteenth-century pastoral of the artificial type preferred the heroic couplet.

The first extract below is an example of the artificial style; the second is in a more natural vein. Closely examine the phraseology, etc., to bring out the differences between them.

- (a) And yet my numbers please the rural throng,  
 Rough Satyrs dance, and Pan applauds the song :  
 The Nymphs, forsaking ev'ry cave and spring,  
 Their early fruit, and milk-white turtles bring ;  
 Each am'rous nymph prefers her gifts in vain,  
 On you their gifts are all bestowed again.

The desire of the moth for the star,  
 Of the night for the morrow,  
 The devotion to something afar  
 From the sphere of our sorrow?

SHELLEY

- (b) My heart leaps up when I behold  
 A rainbow in the sky ;  
 So was it when my life began,  
 So is it now I am a man,  
 So be it when I grow old  
 Or let me die !  
 The Child is father of the Man :  
 And I could wish my days to be  
 Bound each to each by natural piety.

WORDSWORTH

2. The Song—This is a short lyric which is set to music. It has one or two peculiar properties. i. **THE SUBJECT** must be definite. According to the different subjects, songs have been divided into love-songs (containing by far the largest number), war-songs, drinking-songs, etc. The subjects, on the whole, should lend themselves to a vivacious or passionate treatment. ii. **THE STYLE** stands supreme. (a) Above all, it should possess *heartiness* or swing. This feature gives a song its peculiar 'singing' quality. (b) *Verbal melody* is also essential. Words containing harsh agglomerations of consonants, especially stop consonants, are extremely difficult to sing. Vowel-music is very necessary, the most desirable vowels being the open ones. The structure of thought should be simple, and polysyllables should be avoided. iii. **THE METRE** is usually regular, to admit of the recurrent phrases of the music. A noticeable feature in some songs is the refrain or chorus. The repetition of this helps to give the song the 'go' which is so necessary.

We add one of Burns's most famous songs. Notice how it conforms to the requirements we have mentioned. Test the vowel-music.

O, my luve's like a red, red rose  
 That's newly sprung in June ;  
 O, my luve's like a melodie  
 That's sweetly played in tune.



already been observed. (*b*) *Passion* is possessed by all great lyrics. Sometimes it is reserved or humorous, as in Gray's *Elegy on a Cat*; sometimes it becomes a shriek, as in some of Shelley's. (*c*) *Spontaneity* follows. The ode (see p. 321) has been denied the name of lyric, because it is sometimes too laboured. Some odes, however, do not lack this quality of spontaneity. (*d*) *Simplicity* is also a great factor. (*e*) Not least is *melody*. A feature of English literature is the melody of diction that is shown by all the great lyrical poets.

iii. **METRE**—Lyrical measures are endless in variety. Most lyrics are written in regular stanza form, a few in blank verse, and some appear in irregular stanzas. These last are chiefly the odes.

1. **The Lyric Proper**—For lack of a better, we have adopted this name. In this class we gather together those lyrics which are not meant to be sung to music, yet which are short, passionate, and spontaneous. They embody what Matthew Arnold called 'the lyrical cry,' and at their best reveal the summit of poetical achievement. The subject hardly matters. Usually there is expressed only a vague emotion. The style ranks supreme, and must contain most of the lyrical qualities mentioned in the last paragraph. The metre is usually a simple scheme of parallelism, or in some cases it is irregular.

We add two examples. Their style should be tested by the various criteria already mentioned.

- (*a*) One word is too often profaned  
       For me to profane it,  
 One feeling too falsely disdained  
       For thee to disdain it;  
 One hope is too like despair  
       For prudence to smother,  
 And pity from thee more dear  
       Than that from another.

I can give not what men call love,  
       But wilt thou accept not  
 The worship the heart lifts above  
       And the Heavens reject not,—

p. 202), the style of the sonnet differs. In the Italian form (as in Keats's on p. 202), the climax to the interest is obtained at the end of the octave, and the sestet provides a quiet close; the English form works up to the emphatic couplet at the very end. Some of the qualities of the style are (a) its *elevation*, a kind of lofty eloquence; (b) its *ornateness*, usually. The extreme complexity of the metre leads to complexity of language. iii. **THE METRE** is, of course, rigidly fixed to the two sonnet schemes described on page 202.

5. **The Ode**—This consists of a poetic address to some person, thing, or abstraction. i. **THE SUBJECT** should be one which admits of a poetic handling. Themes like *Spring*, *Liberty*, *Music* can be treated in a spirited and inspired manner; an *Ode to the Duchess of Devonshire* probably, from the nature of the subject, will be either prosaic or bombastic. ii. **THE STYLE** possesses the usual rhetorical devices of apostrophe, exclamation, antithesis, etc. The best odes in addition show many of the highest poetical qualities, such as passion, elevation, simplicity, and grandeur. Wordsworth's *Ode on the Intimations of Immortality* has such qualities to a great extent; Keats's *Ode on a Grecian Urn*, while excellent in many ways, is too reflective and discursive, and not sufficiently direct and dramatic. iii. **METRE**—According to their metre, odes can be divided into two kinds, regular and irregular. (a) The regular odes, e.g. Collins's *Ode to Evening*, are largely lyrics with some of the stylistic peculiarities of the ode, and are written in regular stanza form, sometimes, as in Shelley's *Ode to the West Wind*, of an elaborate character. (b) The irregular odes are written in lines of varied length and rhymed on no fixed plan, and sometimes agglomerated into stanzas of great length. This spasmodic formation is theoretically due to the poetic imagination bursting the bonds of metre. This is actually the case in a poem like *Kubla Khan*; but is often far from being so in the case of irregular odes of less inspired poets than Coleridge.

As fair thou art, my bonnie lass,  
 So deep in luve am I;  
 And I will luve thee still, my dear,  
 Till a' the seas gang dry.

Till a' the seas gang dry, my dear,  
 And the rocks melt wi' the sun!  
 I will luve thee still, my dear,  
 While the sands o' life shall run.  
 And fare thee weel, my only luve!  
 And fare thee weel a while!  
 And I will come again, my love,  
 Though it were ten thousand mile!

BURNS

3. **The Elegy**—This type of lyric is usually put apart as a particular group. While possessing most of the features of the general lyric, it has several peculiarities. i. **THE SUBJECT** generally concerns some mournful event, such as the death of some person, regret for the past, or pessimistic fears for the future. Some elegies adopt a pastoral guise; others, *e.g.* Gray's famous *Elegy in a Country Churchyard*, are so long as to violate the great rule of lyrical brevity. ii. **STYLE**—The elegy is rather artificial, so the *style* hardly needs to be extremely passionate; it is more usually carefully worked up to perfection. The best word to be applied to it is *grave*. Besides it is usually *elevated*, and occasionally *ornate*. iii. **METRE**—The 'elegiac' stanza (of four lines, 5 *xa*, rhymed *abab*) took its name from Gray's *Elegy*. In practice, elegies are written in all manner of stanzas. Shelley, in his *Adonais*, adopted the Spenserian (see p. 201); Milton, in *Lycidas*, wrote in irregular stanzas.

4. **The Sonnet**—In many ways the sonnet is the most artificial of our lyrics. i. **THE SUBJECT** should be one which can be dealt with adequately in the fourteen lines which compose the poem. Some poets, *e.g.* Wordsworth in his sonnets on Church history, have written series of sonnets to allow of a larger subject being handled. Such efforts are seldom successful. Love-themes are the rule; though great numbers are descriptive, philosophical, etc. ii. **STYLE**—According as the English or Italian form is used (see

'Tell me, thou bonny bird,  
When shall I marry me?'—

'When six braw gentlemen  
Kirkward shall carry ye.'

'Who makes the bridal bed,  
Birdie, say truly?'—

'The grey-headed sexton  
That delves the grave duly.

'The glow-worm o'er grave and stone  
Shall light thee steady ;

The owl from the steeple sing,  
" Welcome, proud lady." "

SCOTT, *Heart of Midlothian*

'Ah, woe is me, woe, woe is me,  
Alack, and well-a-day !

For pity, sir, find out the bee  
That bore my love away.

'I'll seek him in your bonnet brave,  
I'll seek him in your eyes ;  
Nay, now I think, they've made his grave  
I' the bed of strawberries.

'I'll seek him there : I know ere this  
The cold, cold earth doth shake him ;  
But I will go, or send a kiss  
By you, sir, to awake him.

'Pray hurt him not ; though he be dead  
He knows well who do love him,  
And who with green turfs rear his head,  
And who do rudely move him.'

HERBERT, *Mad Maid's Song*

3. Rewrite the following passage in the third person, expanding and giving conversation, etc. Ulysses stands by the shores of his island-kingdom of Ithaca, and, though he is now old, desires to go on his travels once more.

There lies the port : the vessel puffs her sail :  
There gloom the dark broad seas. My mariners,  
Souls that have toil'd, and wrought, and thought with me—

## GENERAL EXERCISES

1. He<sup>1</sup> now departed from the waterside in tranquillity, and travelled to Segestan, his native city, where he diligently applied himself to commerce, and put in practice that wisdom he had learned in solitude. The frugality of a few years soon produced opulence; the number of his domestics increased; his friends came to him from every part of the city; nor did he receive them with disdain; and a youth of misery was concluded with an old age of elegance, affluence, and ease.

GOLDSMITH

Tell the above story more fully, and in the words of Asem.

2. Each of the following poems is a mad girl's song. (1) Compare and contrast them with reference to their subject and point of view. (2) Comment upon the diction. (3) Point out any details which indicate the mental state of the speakers. (4) Write a short appreciation of each with reference to its effect upon you. (5) Note the metre, vowel-music, etc. (6) In what respects is each a good example of a song? (7) In what respects is each an example of the pathetic?

- (a) How should I your true love know  
 'From another one?  
 By his cockle hat and staff,  
 And his sandal shoon.

He is dead and gone, lady,  
 He is dead and gone;  
 At his head a grass-green turf,  
 At his heels a stone.

White his shroud as the mountain snow,  
 Larded with sweet flowers;  
 Which bewept to the grave did go  
 With true-love showers.

SHAKESPEARE, *Hamlet*

- (b) Proud Maisie is in the wood,  
 Walking so early;  
 Sweet Robin sits on the bush,  
 Singing so rarely.

---

<sup>1</sup> A misanthropical hermit named Asem.

'Tell me, thou bonny bird,  
When shall I marry me?'—

'When six braw gentlemen  
Kirkward shall carry ye.'

'Who makes the bridal bed,  
Birdie, say truly?'—

'The grey-headed sexton  
That delves the grave duly.

'The glow-worm o'er grave and stone  
Shall light thee steady;

The owl from the steeple sing,  
"Welcome, proud lady."

SCOTT, *Heart of Midlothian*

'Ah, woe is me, woe, woe is me,  
Alack, and well-a-day!

For pity, sir, find out the bee  
That bore my love away.

'I'll seek him in your bonnet brave,  
I'll seek him in your eyes;

Nay, now I think, they've made his grave  
I' the bed of strawberries.

'I'll seek him there: I know ere this  
The cold, cold earth doth shake him;

But I will go, or send a kiss  
By you, sir, to awake him.

'Pray hurt him not; though he be dead  
He knows well who do love him,

And who with green turfs rear his head,  
And who do rudely move him.'

HERBERT, *Mad Maid's Song*

3. Rewrite the following passage in the third person, expanding and giving conversation, etc. Ulysses stands by the shores of his island-kingdom of Ithaca, and, though he is now old, desires to go on his travels once more.

There lies the port: the vessel puffs her sail:  
There gloom the dark broad seas. My mariners,  
Souls that have toil'd, and wrought, and thought with me—

## GENERAL EXERCISES

1. He<sup>1</sup> now departed from the waterside in tranquillity, and travelled to Segestan, his native city, where he diligently applied himself to commerce, and put in practice that wisdom he had learned in solitude. The frugality of a few years soon produced opulence; the number of his domestics increased; his friends came to him from every part of the city; nor did he receive them with disdain; and a youth of misery was concluded with an old age of elegance, affluence, and ease.

GOLDSMITH

Tell the above story more fully, and in the words of Asem.

2. Each of the following poems is a mad girl's song. (1) Compare and contrast them with reference to their subject and point of view. (2) Comment upon the diction. (3) Point out any details which indicate the mental state of the speakers. (4) Write a short appreciation of each with reference to its effect upon you. (5) Note the metre, vowel-music, etc. (6) In what respects is each a good example of a song? (7) In what respects is each an example of the pathetic?

- (a) How should I your true love know  
From another one?  
By his cockle hat and staff,  
And his sandal shoon.

He is dead and gone, lady,  
He is dead and gone;  
At his head a grass-green turf,  
At his heels a stone.

White his shroud as the mountain snow,  
Larded with sweet flowers;  
Which bewept to the grave did go  
With true-love showers.

SHAKESPEARE, *Hamlet*

- (b) Proud Maisie is in the wood,  
Walking so early;  
Sweet Robin sits on the bush,  
Singing so rarely.

---

<sup>1</sup> A misanthropical hermit named Asem,

THE RAT'S POINT OF VIEW—*contd.*

Breakfast, supper, dinner, luncheon !  
 And just as a bulky sugar-puncheon  
 Already staved, like a great sun shone  
 Glorious, scarce an inch before me,  
 Just as methought it said, Come, bore  
 me,  
 —I found the Weser rolling o'er me.

THE BOY'S POINT OF VIEW—*contd.*

And just as I became assured  
 My lame foot would be speedily cured,  
 The music stopped and I stood still,  
 And found myself outside the Hill,  
 Left alone against my will,  
 To go now limping as before,  
 And never hear of the country more !

BROWNING, *The Pied Piper*

5. (1) Scan the following, naming the metre. (2) Rewrite the passage in the words of Skipper Ireson, giving the story in greater detail.

Of all the rides since the birth of time,  
 Told in story or sung in rhyme—  
 On Apuleius's Golden Ass,  
 Or one-eyed Calendar's horse of brass,  
 Witch astride of a human back,  
 Islam's prophet on Al-Borák—  
 The strangest ride that ever was sped  
 Was Ireson's, out from Marblehead !  
 Old Floyd Ireson, for his hard heart,  
 Tarred and feathered and carried in a cart  
 By the women of Marblehead !

Body of turkey, head of owl,  
 Wings a-droop like a rained-on fowl,  
 Feathered and ruffled in every part,  
 Skipper Ireson stood in the cart.  
 Scores of women, old and young,  
 Strong of muscle, and glib of tongue,  
 Pushed and pulled up the rocky lane,  
 Shouting and singing the shrill refrain :

' Here's Flud Oirson, fur his horrd horrt,  
 Torr'd an' futherr'd an' corr'd in a corrt

By the women o' Morble'ead !'

WHITTIER

6. (1) Examine the following lyrics with regard to (a) subject ; (b) point of view ; (c) style ; (d) imagery ; (e) metre. (2) In what respects is each a good example of a lyric ? (3) Rewrite the theme of each very briefly, and in your own words. (4) Who is supposed to be saying (a) and (c), and under what conditions ? Give a brief description of these conditions, as far as you can infer them from the poems.



That ever with a frolic welcome took  
 The thunder and the sunshine, and opposed  
 Free hearts, free foreheads—you and I are old ;  
 Old age hath yet his honour and his toil ;  
 Death closes all : but something ere the end,  
 Some work of noble note, may yet be done,  
 Not unbecoming men that strove with Gods.  
 The lights begin to twinkle from the rocks :  
 The long day wanes : the slow moon climbs : the deep  
 Moans round with many voices. Come, my friends,  
 'Tis not too late to seek a newer world,  
 Push off, and sitting well in order smite  
 The sounding furrows ; for my purpose holds  
 To sail beyond the sunset, and the baths  
 Of all the western stars, until I die.

TENNYSON, *Ulysses*

4. Compare carefully these two extracts, which portray the effects on two different beings (a rat and a lame boy) of music played by the Pied Piper. Comment upon (a) the choice of words and of details ; (b) the use of rhymes, humorous or otherwise ; (c) alliteration and vowel-music. Try finally to estimate the general effect produced by each extract.

#### THE RAT'S POINT OF VIEW

At the first shrill notes of the pipe,  
 I heard a sound as of scraping tripe,  
 And putting apples, wondrous ripe,  
 Into a cider-press's gripe :  
 And a moving away of pickle-tub  
 boards,  
 And a leaving ajar of conserve-cup-  
 boards,  
 And the drawing of corks of train-oil  
 flasks,  
 And a breaking the hoops of butter  
 casks ;  
 And it seemed as if a voice  
 (Sweeter far than by harp or by psaltery  
 Is breathed) called out, Oh rats, rejoice !  
 The world is grown to one vast  
 drysaltery !  
 So munch on, crunch on, take your  
 nuncheon,

#### THE BOY'S POINT OF VIEW

It's dull in our town since my playmates  
 left !  
 I can't forget that I'm bereft  
 Of all the pleasant sights they see,  
 Which the Piper also promised me ;  
 For he led us, he said, to a joyous  
 land,  
 Joining the town and just at hand,  
 Where waters gushed and fruit-trees  
 grew,  
 And flowers put forth a fairer hue,  
 And everything was strange and new ;  
 The sparrows were brighter than pea-  
 cocks here,  
 And their dogs outran our fallow  
 deer,  
 And honey-bees had lost their stings,  
 And horses were born with eagles'  
 wings ;

The grim walls, square lettered  
 With prisoned men's groan.  
 Still strain the banner poles  
 Through the wind's song,  
 Westward the banner rolls  
 Over my wrong.

WILLIAM MORRIS

7. (1) What literary form, or forms, would you use for the following subjects? (2) Give reasons for your choice. (3) Of the subjects given, how many have been treated by standard authors in different ways? (4) Compare the literary value of these.

Gardens ; patriotism ; a shipwreck ; a cottage ; a battle ; a feast ;  
 a sunrise ; the death of a child ; a duel ; a hunt.

8. Examine the following passages on flowers, and (1) compare (a) their knowledge, power of observation, and point of view ; (b) their diction. (2) Point out any aptness of epithet used. (3) Give examples of figurative language.

(a) Bring the rathe primrose that forsaken dies,  
 The tufted crow-toe, and pale jessamine,  
 The white pink, and the pansy freaked with jet,  
 The glowing violet,  
 The musk-rose, and the well-attired woodbine,  
 With cowslips wan that hang the pensive head.

MILTON

(b) This flower she stopped at, finger on lip,  
 Stooped over, in doubt, as settling its claim ;  
 Till she gave me, with pride to make no slip,  
 Its soft meandering Spanish name.  
 What a name ! Was it love or praise ?  
 Speech half-asleep, or song half-awake ?  
 I must learn Spanish, one of these days,  
 Only for that slow sweet name's sake.

BROWNING

(c) The snowdrop, and then the violet,  
 Arose from the ground with warm rain wet,  
 And their breath was mixed with fresh odour, sent  
 From the turf, like the voice and the instrument.

Then the pied windflowers and the tulip tall,  
 And narcissi, the fairest among them all,  
 Who gaze on their eyes in the stream's recess,  
 Till they die of their own dear loveliness ;

## SECONDARY ENGLISH

(a) 'A weary lot is thine, fair maid,  
 A weary lot is thine !  
 To pull the thorn thy brow to braid,  
 And press the rue for wine !  
 A lightsome eye, a soldier's mien,  
 A feather of the blue,  
 A doublet of the Lincoln green—  
 No more of me you knew,  
                     My Love !  
 No more of me you knew.

'This morn is merry June, I trow,  
 The rose is budding fain,  
 But she shall bloom in winter snow,  
 Ere we two meet again.'  
 He turn'd his charger as he spake,  
 Upon the river shore,  
 He gave his bridle-reins a shake,  
 Said, 'Adieu for evermore,  
                     My Love !  
 And adieu for evermore.'

SIR WALTER SCOTT

(b) Jenny kissed me when we met,  
 Jumping from the chair she sat in.  
 Time, you thief ! who love to get  
 Sweets into your lap, put that in.  
 Say I'm weary, say I'm sad,  
 Say that health and wealth have missed me,  
 Say I'm growing old, but add—  
                     Jenny kissed me.

LEIGH HUNT

(c) Wearily, drearily,  
 Half the day long,  
 Flap the great banners  
 High over the stone ;  
 Strangely and eerily  
 Sounds the wind's song,  
 Bending the banner poles.  
  
 While, all alone,  
 Watching the loophole's spark,  
 Lie I, with life all dark,  
 Feet tethered, hands fettered,  
 Fast to the stone,

Here, whilst I left the little girl innocently eating a polony in the front shop, I and Boroughbridge retired with the boy into the back parlour, where Mrs Boroughbridge was playing cribbage. She put up the cards and boxes, took out a chopper and a napkin, and we cut the little boy's throat (which he bore with great pluck and resolution), and made him into sausage-meat by the aid of Purkis's excellent sausage-machine. . . . And this Mrs Lynx can aver, because she saw the whole transaction with her own eyes, as she told Mr Jocundus.

I have altered the little details of the anecdote somewhat. But the story is, I vow and declare, as true as Mrs Lynx's. Gracious goodness! How do lies begin?

THACKERAY, *Roundabout Papers*

- (b) Don Surly to aspire the glorious name  
 Of a great man, and to be thought the same,  
 Makes serious use of all great trade he knows.  
 He speaks to all men with a rhinoceros's nose,  
 Which he thinks great; and so reads verses too:  
 And that is done, as he saw great men do.  
 He has tympanies of business in his face,  
 And can forget men's names with a great grace.  
 He will both argue, and discourse in oaths,  
 Both which are great. And laugh at ill-made clothes;  
 That's greater yet: to cry his own up neat.  
 He doth, at meals, alone his pheasant eat,  
 Which is main greatness. And, at his still board,  
 He drinks to no man: that's, too, like a lord.  
 Surly, use other arts, these only can  
 Style thee a most great fool, but no great man.

BEN JONSON

11. (a) Write the conversation that takes place between Mrs Lynx and Mr Jocundus, when Mrs Lynx retails her lying story about Thackeray (see last exercise, extract (a)).

(b) Give the conversation at dinner between Thackeray and Mr Jocundus, when the latter repeats (and exaggerates) the story he has heard from Mrs Lynx.

12. (1) Compare and contrast the following extracts on autumn, paying attention to (a) point of view; (b) poetic expression and imagery; (c) versification; (d) vowel-music and alliteration. (2) Of the extracts, which do you rate highest, and why? Which, in your opinion, is feeblest? (3) Write an essay on autumn, using the extracts given below, and bringing in your own observation and experience.

And the Naiad-like lily of the vale,  
Whom youth makes so fair and passion so pale  
That the light of its tremulous bells is seen  
Through their pavilions of tender green.

SHELLEY, *Sensitive Plant*

9. (1) Express in your own words the main idea of the sonnet quoted below. (2) Of this sonnet Leigh Hunt says: 'There is a wonderful mixture of softness and strength in almost every one of the lines.' Point out what seem to you to be ideas or phrases of 'softness' and 'strength.' (3) Write a note on the rhyme-scheme, the metre, vowel-music, etc. (4) Quote some striking poetical phrases, and render their meaning as closely as you can.

From you have I been absent in the spring,  
When proud-pied April, dress'd in all his trim,  
Hath put a spirit of youth in every thing,  
That heavy Saturn laugh'd and leap'd with him.  
Yet nor the lays of birds, nor the sweet smell  
Of different flowers in odour and in hue,  
Could make me any summer's story tell,  
Or from their proud lap pluck them where they grew:  
Nor did I wonder at the lily's white,  
Nor praise the deep vermilion in the rose;  
They were but sweet, but figures of delight,  
Drawn after you, you pattern of all those.  
Yet seem'd it winter still, and, you away,  
As with your shadow I with these did play.

SHAKESPEARE, *Sonnet xcvi*

10. (1) From the following passages cite examples of some of the main features of satire. (2) Comment upon the style. (3) Contrast the point of view. (4) Write (b) briefly and simply, and in a moderately ornate style.

(a) Well, yesterday at dinner, Jocundus was good enough to tell me a story about myself, which he had heard from a lady of his acquaintance, to whom I send my best compliments. The tale is this. At nine o'clock on the evening of the 31st of November last, just before sunset, I was seen leaving No. 96 Abbey Road, St John's Wood, leading two little children by the hand, one of them in a nankeen pelisse, and the other having a mole on the third finger of his left hand (she thinks it was the third finger, but is quite sure it was the left hand). Thence I walked with them to Charles Boroughbridge's, pork and sausage man, No. 29 Upper Theresa Road.

13. (1) Comment upon this descriptive passage, paying attention to (a) the simplicity of vocabulary; (b) appropriateness of certain words and phrases; (c) vowel-music and alliteration; (d) selection of artistic details. (2) Summarize briefly the impression left upon you by the passage. (3) Give the main idea of the poem, writing as if you were the spectator of the scene described.

Till now the doubtful dusk reveal'd  
 The knolls once more where, couch'd at ease,  
 The white kine glimmer'd, and the trees  
 Laid their dark arms about the field :  
 And suck'd from out the distant gloom  
 A breeze began to tremble o'er  
 The large leaves of the sycamore,  
 And fluctuate all the still perfume,  
 And gathering freshlier overhead,  
 Rock'd the full-foliaged elms, and swung  
 The heavy-folded rose, and flung  
 The lilies to and fro, and said,  
 'The dawn, the dawn,' and died away ;  
 And East and West, without a breath,  
 Mixed their dim lights, like life and death,  
 To broaden into boundless day.

TENNYSON, *In Memoriam*

14. (1) Classify the following poems, or extracts from poems, under the types of song, ode, lyric, etc. (2) Point out in each case various features of the poem in which it is characteristic of its type. (3) Mention if possible wherein any particular one does not conform to the type. (4) Give metre and scheme of parallelism of each. (5) Remark upon any felicities of epithet and diction. (6) Note any examples of alliteration, vowel-music, or onomatopœia. (7) Give in a few lines the main theme of each example.

- (a) Ye Clouds ! that far above me float and pause,  
 Whose pathless march no mortal may control !  
 Ye Ocean-Waves ! that, whereso'er ye roll,  
 Yield homage only to eternal laws !  
 Ye Woods ! that listen to the night-birds' singing,  
 Midway the smooth and perilous slope reclined,  
 Save when your own imperious branches swinging,  
 Have made a solemn music of the wind !

- (a) Departing summer hath assumed  
 An aspect tenderly illumed,  
 The gentlest look of spring ;  
 That calls from yonder leafy shade  
 Unfaded, yet prepared to fade,  
 A timely carolling.
- Nor doth the example fail to cheer  
 Me, conscious that my leaf is sere,  
 And yellow on the bough :—  
 Fall, rosy garlands, from my head !  
 Ye myrtle wreaths, your fragrance shed  
 Around a younger brow !      WORDSWORTH, *September*
- (b) Tears, idle tears, I know not what they mean,  
 Tears from the depth of some divine despair  
 Rise in the heart, and gather to the eyes,  
 In looking on the happy Autumn-fields,  
 And thinking of the days that are no more.      TENNYSON
- (c) Where are the songs of Spring? Ay, where are they?  
 Think not of them, thou hast thy music, too,  
 While barred clouds bloom the soft-dying day,  
 And touch the stubble-plains with rosy hue ;  
 Then in a wailful choir the small gnats mourn  
 Among the river salallows, borne aloft  
 Or sinking as the light wind lives or dies ;  
 And full-grown lambs loud bleat from hilly bourn :  
 Hedge-crickets sing ; and now with treble soft  
 The redbreast whistles from a garden croft,  
 And gathering swallows twitter in the skies.      KEATS
- (d) The squirrel gloats on his accomplish'd hoard,  
 The ants have brimm'd their garner with ripe grain,  
       And honey bees have stor'd  
 The sweets of Summer in their luscious cells ;  
 The swallows all have wing'd across the main ;  
 But here the Autumn melancholy dwells,  
       And sighs her tearful spells  
 Amongst the sunless shadows of the plain.      HOOD

'And O ! and O !' said the youngest babe,  
'My mother maun come in.'

'And O ! and O !' said the eldest babe,  
'Wash her twa hands frae sin.'

'And O ! and O !' said the youngest babe,  
'She nursed me on her knee.'

'And O ! and O !' said the eldest babe,  
'She's a mither yet to me.'

*Anon.*

- (c) I met a traveller from an antique land  
Who said : Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shattered visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that the sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed :  
And on the pedestal these words appear :  
'My name is Ozymandias, king of kings :  
Look on my works, ye mighty, and despair !'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

SHELLEY

- (d) Come down, O maid, from yonder mountain height:  
What pleasure lives in height (the shepherd sang),  
In height and cold, the splendour of the hills?  
But cease to move so near the Heavens, and cease  
To glide a sunbeam by the blasted Pine,  
To sit a star upon the sparkling spire ;  
And come, for Love is of the valley, come,  
For Love is of the valley, come thou down  
And find him ; by the happy threshold he,  
Or hand in hand with Plenty in the maize,  
Or red with spirted purple of the vats,  
So waste not thou ; but come, for all the vales  
Await thee ; azure pillars of the hearth  
Arise to thee ; and sweet is every sound,  
Sweeter thy voice, but every sound is sweet ;  
Myriads of rivulets hurrying thro' the lawn,  
The moan of doves in immemorial elms,  
And murmuring of innumerable bees.

TENNYSON



Where, like a man beloved of God,  
 Through glooms, which never woodman trod,  
     How oft, pursuing fancies holy,  
 My moonlight way o'er flowering weeds I wound,  
     Inspired, beyond the guess of folly,  
 By each rude shape and wild unconquerable sound !  
 O ye loud Waves ! and O ye Forests high !  
     And O ye Clouds that far above me soared !  
 Thou rising Sun ! thou blue rejoicing Sky !  
     Yea, every thing that is and will be free !  
 Bear witness for me, whereso'er ye be,  
 With what deep worship I have still adored  
     The spirit of divinest Liberty.

COLERIDGE

- (b) The lady she walked in yon wild wood,  
     Aneath the hollin tree,  
 And she was aware of two bonny bairns  
     Were running at her knee.
- 'Now why pull ye the red rose, fair bairns,  
     And why the white lillie ?'  
 'O we sue wi' them at the seat of grace  
     For the soul of thee, ladie.'
- She heard a voice, a sweet, low voice,  
     Say, 'Weans, ye tarry lang'—  
 She stretched her hand to the youngest bairn,  
     ' Kiss me before ye gang.'
- She sought to take a lily hand,  
     And kiss a rosy chin,—  
 'Oh nought sae pure can bide the touch  
     Of a hand red-wet wi' sin !'
- 'O ! where dwell ye, my ain sweet bairns,  
     I'm woe and weary grown !'  
 'O ! lady, we live where woe never is,  
     In a land to flesh unknown.'
- There came a shape that seemed to her  
     As a rainbow 'mang the rain ;  
 And sair these sweet babes pled for her,  
     And they pled and pled in vain.

'And O ! and O !' said the youngest babe,  
'My mother maun come in.'

'And O ! and O !' said the eldest babe,  
'Wash her twa hands frae sin.'

'And O ! and O !' said the youngest babe,  
'She nursed me on her knee.'

'And O ! and O !' said the eldest babe,  
'She's a mither yet to me.'

*Anon.*

- (c) I met a traveller from an antique land  
Who said : Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shattered visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that the sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed :  
And on the pedestal these words appear :  
'My name is Ozymandias, king of kings :  
Look on my works, ye mighty, and despair !'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

SHELLEY

- (d) Come down, O maid, from yonder mountain height :  
What pleasure lives in height (the shepherd sang),  
In height and cold, the splendour of the hills ?  
But cease to move so near the Heavens, and cease  
To glide a sunbeam by the blasted Pine,  
To sit a star upon the sparkling spire ;  
And come, for Love is of the valley, come,  
For Love is of the valley, come thou down  
And find him ; by the happy threshold he,  
Or hand in hand with Plenty in the maize,  
Or red with spirted purple of the vats,  
So waste not thou ; but come, for all the vales  
Await thee ; azure pillars of the hearth  
Arise to thee ; and sweet is every sound,  
Sweeter thy voice, but every sound is sweet ;  
Myriads of rivulets hurrying thro' the lawn,  
The moan of doves in immemorial elms,  
And murmuring of innumerable bees.

TENNYSON

Where, like a man beloved of God,  
 Through glooms, which never woodman trod,  
     How oft, pursuing fancies holy,  
 My moonlight way o'er flowering weeds I wound,  
     Inspired, beyond the guess of folly,  
 By each rude shape and wild unconquerable sound !  
 O ye loud Waves ! and O ye Forests high !  
     And O ye Clouds that far above me soared !  
 Thou rising Sun ! thou blue rejoicing Sky !  
     Yea, every thing that is and will be free !  
 Bear witness for me, whereso'er ye be,  
 With what deep worship I have still adored  
     The spirit of divinest Liberty.

COLERIDGE

- (b) The lady she walked in yon wild wood,  
     Aneath the hollin tree,  
 And she was aware of two bonny bairns  
     Were running at her knee.
- 'Now why pull ye the red rose, fair bairns,  
     And why the white lillie ?'  
 'O we sue wi' them at the seat of grace  
     For the soul of thee, ladie.'
- She heard a voice, a sweet, low voice,  
     Say, 'Weans, ye tarry lang'—  
 She stretched her hand to the youngest bairn,  
     ' Kiss me before ye gang.'
- She sought to take a lily hand,  
     And kiss a rosy chin,—  
 'Oh nought sae pure can bide the touch  
     Of a hand red-wet wi' sin !'
- 'O ! where dwell ye, my ain sweet bairns,  
     I'm woe and weary grown !'  
 'O ! lady, we live where woe never is,  
     In a land to flesh unknown.'
- There came a shape that seemed to her  
     As a rainbow 'mang the rain ;  
 And sair these sweet babes pled for her,  
     And they pled and pled in vain.

Where are the mowers, who, as the tiny swell  
Of our boat passing heaved the river-grass,  
Stood with suspended scythe to see us pass?  
They all are gone, and thou art gone as well.

MATTHEW ARNOLD, *Thyrsis*

- (c) But O the heavy change, now thou art gone,  
Now thou art gone, and never must return !  
Thee, shepherd, thee the woods, and desert caves,  
With wild thyme and the gadding vine o'ergrown,  
And all their echoes mourn.  
The willows, and the hazel copses green,  
Shall now no more be seen  
Fanning their joyous leaves to thy soft lays.  
As killing as the canker to the rose,  
Or taint-worm to the weanling herds that graze,  
Or frost to flowers, that their gay wardrobe wear,  
When first the white-thorn blows ;  
Such, Lycidas, thy loss to shepherd's ear.

MILTON, *Lycidas*

- (d) Break, break, break,  
On thy cold grey stones, O Sea !  
And I would that my tongue could utter  
The thoughts that arise in me.  
  
And the stately ships go on  
To their haven under the hill ;  
But O for the touch of a vanish'd hand,  
And the sound of a voice that is still !  
  
Break, break, break,  
At the foot of thy crags, O Sea !  
But the tender grace of a day that is dead  
Will never come back to me.

TENNYSON

16. (1) What kind of poem is represented in the examples given below? Show in what respects they are typical. (2) Compare the two poems with respect to (a) subject; (b) style; (c) imagery; (d) metre; (e) vowel-music. (3) Which of the two is the more archaic? Point out any archaisms. (4) Who is each speaker of each poem, and to whom is each supposed to be spoken? (5) Write briefly and simply the main idea of each.

- (c)           The year's at the spring  
               And day's at the morn;  
               Morning's at seven;  
               The hill-side's dew-pearled;  
               The lark's on the wing;  
               The snail's on the thorn;  
               God's in his heaven—  
               All's right with the world!

BROWNING

15. The following are extracts from elegies, in each case on the death of a friend. (1) Compare the passages (a) as the expression of emotion: how far is each natural or artificial? (b) As the poetical expression of grief: which expresses the emotions most perfectly, and which least so? (2) Which style is the most ornate, and which the simplest? (3) Point out any felicities of imagery or diction. (4) Point out any infelicities. (5) Comment upon the metre. (6) Give briefly, and in the third person, the simple meaning of each passage. (7) What other types of poetry are represented in the given examples?

- (a) My sweet companion, and my gentle peer,  
 Why hast thou left me thus unkindly here,  
 Thy end for ever, and my life to moan?  
       Oh thou hast left me all alone!  
 Thy soul and body, when death's agony  
       Besieged around thy noble heart,  
       Did not with more reluctance part  
 Than I, my dearest friend, do part from thee.  
 Ye fields of Cambridge, our dear Cambridge, say,  
 Have ye not seen us walking every day?  
 Was there a tree about, which did not know  
       The love betwixt us two?  
 Henceforth, ye gentle trees, for ever fade;  
       Or your sad branches thicker join,  
       And into darksome shades combine;  
 Dark as the grave wherein my friend is laid.

COWLEY, *On the Death of Mr William Harvey*

- (b) Where is the girl, who, by the boatman's door,  
 Above the locks, above the boating throng,  
 Unmoor'd our skiff, when, through the Wytham flats,  
 Red loosestrife and blond meadow-sweet among,  
 And darting swallows, and light water-gnats,  
       We track'd the shy Thames shore?

- (a) In the depth of those seas, did he hold  
 His bright and glorious pallace, built of neuer-rusting gold :  
 And there arriued, he put in coach his brazen-footed steedes  
 All golden-maned, and paced with wings, and all in golden weeds  
 Himselfe he cloathed. The golden scourge, most elegantly done,  
 He tooke, and mounted to his seate, and then the god begun  
*To driue his chariot through the waues. From whirlpools euery way*  
 The whales exulted under him, and knewe their king : the sea  
 For ioy did open, and his horse so swift and lightly flew,  
 The vnder axletree of brasse no drop of water drew.

CHAPMAN, *Homer*

- (b) The cataract strong  
 Then plunges along,  
 Striking and raging  
 As if a war waging  
 Its caverns and rocks among :  
*Rising and leaping,*  
*Sinking and creeping,*  
*Swelling and sweeping,*  
 Showering and springing,  
 Flying and flinging,  
 Writhing and ringing,  
 Eddying and whisking,  
 Spouting and frisking,  
 Turning and twisting,  
 Around and around,  
 With endless rebound !  
 Smiting and fighting,  
 A sight to delight in ;  
 Confounding, astounding,  
 Dizzying and deafening the ear with its sound.

SOUTHEY, *Cataract of Lodore*

And more to lulle him in his slumber soft,  
 A trickling streame from high rock tumbling downe,  
 And ever-drizzling raine upon the loft,  
 Mixt with a murm'ring winde, much like the sowne  
 Of swarming Bees, did cast him in a swowne.  
 No other noyse, nor people's troublous cryes,  
 As still are wont to annoy the walled towne,  
 Might there be heard ; but carelesse Quiet lyes  
 Wrapt in eternall silence farre from enimes.

SPENSER, *Faerie Queene*

(a) Ask me no more where Jove bestows,  
When June is past, the fading rose,  
For in your beauty's orient deep  
These flowers, as in their causes, sleep.

Ask me no more whither do stray  
The golden atoms of the day,  
For, in pure love, heaven did prepare  
Those powders to enrich your hair.

Ask me no more whither doth haste  
The nightingale when May is past,  
For in your sweet dividing throat  
She winters and keeps warm her note.

Ask me no more if east or west  
The phoenix builds her spicy nest,  
For unto you at last she flies,  
And in your fragrant bosom dies.

(b) Ask me no more : the moon may draw the sea ;  
The cloud may stoop from heaven and take the shape,  
With fold to fold, of mountain or of cape ;  
But O too fond, when have I answer'd thee ?  
Ask me no more.

Ask me no more : what answer should I give ?  
I love not hollow cheek or faded eye :  
Yet, O my friend, I will not have thee die !  
Ask me no more, lest I should bid thee live ;  
Ask me no more.

Ask me no more : thy fate and mine are seal'd :  
I strove against the stream and all in vain :  
Let the great river take me to the main ;  
No more, dear love, for at a touch I yield ;  
Ask me no more.

TENNYSON

17. In the following extracts (1) point out how the diction, metre alliteration, etc., are appropriate to the subject. (2) State approximately into what class of style you would place the diction of each extract. (3) At what period of our literature would you say each extract was written? (4) Rewrite each passage briefly, and in your own words.

- (a) In the depth of those seas, did he hold  
 His bright and glorious pallace, built of neuer-rusting gold :  
 And there arriued, he put in coach his brazen-footed steedes  
 All golden-maned, and paced with wings, and all in golden weeds  
 Himselfe he cloathed. The golden scourge, most elegantly done,  
 He tooke, and mounted to his seate, and then the god begun  
 To driue his chariot through the waues. From whirlpools euery way  
 The whales exulted under him, and knewe their king : the sea  
 For ioy did open, and his horse so swift and lightly flew,  
 The vnder axletree of brasse no drop of water drew.

CHAPMAN, *Homier*

- (b) The cataract strong  
 Then plunges along,  
 Striking and raging  
 As if a war waging  
 Its caverns and rocks among :  
 Rising and leaping,  
 Sinking and creeping,  
 Swelling and sweeping,  
 Showering and springing,  
 Flying and flinging,  
 Writhing and ringing,  
 Eddying and whisking,  
 Spouting and frisking,  
 Turning and twisting,  
 Around and around,  
 With endless rebound !  
 Smiting and fighting,  
 A sight to delight in ;  
 Confounding, astounding,  
 Dizzying and deafening the ear with its sound.

SOUTHEY, *Cataract of Lodore*

And more to lulle him in his slumber soft,  
 A trickling streame from high rock tumbling downe,  
 And ever-drizling raine upon the loft,  
 Mixt with a murm'ring winde, much like the sowne  
 Of swarming Bees, did cast him in a swowne.  
 No other noyse, nor people's troublous cryes,  
 As still are wont to annoy the walled towne,  
 Might there be heard ; but carelesse Quiet lyes  
 Wrapt in eternall silence farre from enimes.

SPENSER, *Faerie Queene*



- (a) Ask me no more where Jove bestows,  
When June is past, the fading rose,  
For in your beauty's orient deep  
These flowers, as in their causes, sleep.

Ask me no more whither do stray  
The golden atoms of the day,  
For, in pure love, heaven did prepare  
Those powders to enrich your hair.

Ask me no more whither doth haste  
The nightingale when May is past,  
For in your sweet dividing throat  
She winters and keeps warm her note.

Ask me no more if east or west  
The phoenix builds her spicy nest,  
For unto you at last she flies,  
And in your fragrant bosom dies.

- (b) Ask me no more : the moon may draw the sea ;  
The cloud may stoop from heaven and take the shape,  
With fold to fold, of mountain or of cape ;  
But O too fond, when have I answer'd thee ?  
Ask me no more.

Ask me no more : what answer should I give ?  
I love not hollow cheek or faded eye :  
Yet, O my friend, I will not have thee die !  
Ask me no more, lest I should bid thee live ;  
Ask me no more.

Ask me no more : thy fate and mine are seal'd :  
I strove against the stream and all in vain :  
Let the great river take me to the main ;  
No more, dear love, for at a touch I yield ;  
Ask me no more.

TENNYSON

17. In the following extracts (1) point out how the diction, metrical alliteration, etc., are appropriate to the subject. (2) State approximately into what class of style you would place the diction of each extract. (3) At what period of our literature would you say each extract was written? (4) Rewrite each passage briefly, and in your own words.

Brimming, and bright, and large : then sands begin  
 To hem his watery march, and dam his streams,  
 And split his currents ; that for many a league  
 The shorn and parcell'd Oxus strains along  
 Through beds of sand and matted rushy isles—  
 Oxus forgetting the bright speed he had  
 In his high mountain cradle in Pamere,  
 A foil'd circuitous wanderer :—till at last  
 The long'd-for dash of waves is heard, and wide  
 His luminous home of waters opens, bright  
 And tranquil, from whose floor the new-bathed stars  
 Emerge, and shine upon the Aral Sea.

MATTHEW ARNOLD, *Sohrab and Rustum*

- (δ) Thus the Mayne glideth  
 Where my love abideth.  
 Sleep's no softer : it proceeds  
 On through lawns, on through meads,  
 On and on, whate'er befall,  
 Meandering and musical,  
 Though the niggard pasturage  
 Bears not on its shaven ledge  
 Aught but weeds and waving grasses  
 To view the river as it passes,  
 Save here and there a scanty patch  
 Of primroses too faint to catch  
 A weary bee. And scarce it pushes  
 Its gentle way through strangling rushes  
 Where the glossy kingfisher  
 Flutters when noon-heats are near,  
 Where the shrew-mouse with pale throat  
 Burrows, and the speckled stoat.

BROWNING, *Paracelsus*

20. The following is a summary of part of a masque performed at Nottingham Castle before Queen Elizabeth and Queen Mary of Scotland in 1562. (1) Point out any pronounced archaisms of idiom or word-usage. (2) Rewrite in good modern English. (3) Expand into an allegory, describing the various actors and giving their speeches.

Firste shall come in Disdaine rydinge upon a wilde bore ; with him Prencelyd Malyce, in the similitude of a greate serpent. These ij shall drawe an orcharde havinge golden apples, in which orchard shall sitt vj, or viij, Ladyes

18. Charles Lamb has said that, of the two poems quoted, the first can be called 'of the earth, earthy,' and the second, 'of the water, watery.' Justify this criticism by pointing out in each poem (1) appropriate selection of details; (2) apt epithets and imagery; (3) suitable use of vowel-music and alliteration. Comment also upon the metre and the stanza scheme of each poem.

- (a) Call for the robin-redbreast and the wren,  
 Since o'er shady groves they hover,  
 And with leaves and flowers do cover  
 The friendless bodies of unburied men.  
 Call unto his funeral dole  
 The ant, the field-mouse, and the mole,  
 To rear him hillocks that shall keep him warm,  
 And, when gay tombs are robbed, sustain no harm;  
 But keep the wolf far hence, that's foe to men,  
 For with his nails he'll dig him up again.

WEBSTER

- (b) Full fathom five thy father lies;  
 Of his bones are coral made;  
 Those are pearls that were his eyes:  
 Nothing of him that doth fade,  
 But doth suffer a sea-change  
 Into something rich and strange.  
 Sea-nymphs hourly ring his knell:  
 Hark! now I hear them,—Ding, dong, bell!

SHAKESPEARE, *Tempest*

19. (1) What epithet would you apply to the style of each of the given extracts? Quote specimens from each example to support your view. (2) How does the style suit its subject? (3) Quote any examples of felicity of diction. (4) Remark on any noteworthy points in the metre. (5) Give examples of vowel-music, alliteration, and figures of speech. (6) Write down briefly the descriptions given. (7) Expand each passage into an essay on a voyage down a river. (8) In what respects is each extract a good example of a descriptive passage?

- (a) But the majestic River floated on,  
 Out of the mist and hum of that low land,  
 Into the frosty starlight, and there moved,  
 Rejoicing, through the hush'd Chorasmian waste,  
 Under the solitary moon;—he flow'd  
 Right for the Polar Star, past Orunjé,

## PART III

# LANGUAGE

### CHAPTER I

#### HISTORY OF THE ENGLISH LANGUAGE

##### THE ORIGINS AND RELATIONS OF ENGLISH

**T**HE Name 'English'—The history of the English language dates from A.D. 449, the year in which the conquest of Celtic Britain was begun by the Saxon sea-rovers. The name 'English,' however, was not applied generally to the speech of the new-comers until the end of the ninth century. We find the explanation of the ultimate adoption of this name in the history of the intervening five hundred years. 'English language' means 'the language of the Angles,' and when we remember the part played by this people in the conquest and settlement of Britain, we see how natural it was that both the speech and the country should be named after them. The Angles greatly outnumbered the other two invading tribes, the Jutes and the Saxons; and though they were the last to set foot in Britain, they succeeded in overrunning a much larger area than their kinsmen. We find the Jutes confined to Kent, and the Saxons extending north and west of the Jutes from Southampton Water to the Thames in those districts that still bear their name—Middlesex, Essex, Sussex, Wessex. But the Angles spread their conquest from the Thames as far north as the Forth, and inland as far as the borders of Wales. Different bands of Angles were engaged at different times in this extensive settlement, and a series of Anglian kingdoms was set up, of which the chief were East Anglia, Mercia, and Northumbria. These, added to the Jute and Saxon kingdoms

maskers. Then Dysdaine shall declare before the quenes majestie in verse, that his Master Pluto, the greate god of hell, takith no little displeasure with Jupiter, for that he first by Pallas sent Discord and False Reporte, being ij of his chefe servants, unto *Prudentia*, and *Temperantia*, to be punisshed at there pleasure; and not contente with this, hathe sent unto those ij Ladyes his most mortall enemye, Peace, to be onlie betwene them ij imbraced: wherefore Jupiter shall well understande, that in despite of his doings, he hath sent his chefe Capitayne, Prepencyd Mallice, and wyllithe ether Argus, otherwise Circumspection, to delyver unto hym Discorde, and False Reporte, his saide masters servants, or ells th' afforesaid ij porters, Ardent Dessyer, and Perpetuities, to delyver him there masters enymie, Peace, chuse them whether.

21.\* Give your impressions—under the heads of (a) good plot; (b) vivid description; (c) interesting character; (d) humour and pathos—of any novel that you have read by Scott, Dickens, Thackeray, or Stevenson.

22.\* Name two famous prose-writers, other than novelists, in the seventeenth century, two in the eighteenth, two in the nineteenth. Mention one work by each. Give a fuller account of any one of these writers, under the heads of subjects, thought, style.

23.\* Define *Ode*, *Elegy*, *Pastoral*, *Sonnet*; and, selecting one of these poetic forms, give instances of it (with authors' names) from various periods of English literature. Illustrate your answer by quotations if you can.

24.\* 'Comedy generally shows us the exposure of some folly, hypocrisy, or affectation. With this in English Comedy a love story is often blended.' Illustrate this from such comedies as *Much Ado*, *The School for Scandal*, etc.; or from such novels as *Emma*, *Vanity Fair*, *Martin Chuzzlewit*, *Evan Harrington*, etc. Try to show how the comedy and the love story are blended.

25.\* Many of Shakespeare's plays contain one or more subordinate plots in addition to the main plot. Illustrate from any one play known to you, the function of these 'sub-plots' in the structure of the play.

26.\* Give an account of the work of any living English novelist who seems to you to have reached supreme literary excellence.

27.\* Describe the framework in which Chaucer has set his *Canterbury Tales*. Compare it with the setting of any other collection of stories known to you. What are the advantages of Chaucer's plan?

28.\* Discuss the following statement, with illustrations from plays you have read: 'The heroines of Shakespeare's comedies are all more practical and efficient than the heroes.'

## PART III

# LANGUAGE

### CHAPTER I

#### HISTORY OF THE ENGLISH LANGUAGE

##### THE ORIGINS AND RELATIONS OF ENGLISH

**T**HE Name 'English'—The history of the English language dates from A.D. 449, the year in which the conquest of Celtic Britain was begun by the Saxon sea-rovers. The name 'English,' however, was not applied generally to the speech of the new-comers until the end of the ninth century. We find the explanation of the ultimate adoption of this name in the history of the intervening five hundred years. 'English language' means 'the language of the Angles,' and when we remember the part played by this people in the conquest and settlement of Britain, we see how natural it was that both the speech and the country should be named after them. The Angles greatly outnumbered the other two invading tribes, the Jutes and the Saxons; and though they were the last to set foot in Britain, they succeeded in overrunning a much larger area than their kinsmen. We find the Jutes confined to Kent, and the Saxons extending north and west of the Jutes from Southampton Water to the Thames in those districts that still bear their name—Middlesex, Essex, Sussex, Wessex. But the Angles spread their conquest from the Thames as far north as the Forth, and inland as far as the borders of Wales. Different bands of Angles were engaged at different times in this extensive settlement, and a series of Anglian kingdoms was set up, of which the chief were East Anglia, Mercia, and Northumbria. These, added to the Jute and Saxon kingdoms

maskers. Then Dysdaine shall declare before the quenes majestie in verse, that his Master Pluto, the greate god of hell, takith no little displeasure with Jupiter, for that he first by Pallas sent Discord and False Reporte, being ij of his chiefe servants, unto *Prudentia*, and *Temperantia*, to be punisshed at there pleasure; and not contente with this, hathe sent unto those ij Ladyes his most mortall enemye, Peace, to be onlie betwene them ij imbraced: wherefore Jupiter shall well understande, that in despite of his doings, he hath sent his chefeeste Capitayne, Prepencyd Mallice, and wyllithe ether Argus, otherwise Circumspection, to delyver unto hym Discorde, and False Reporte, his saide masters servants, or ells th' afforesaid ij porters, Ardent Dessyer, and Perpetuitie, to delyver him there masters enymie, Peace, chuse them whether.

21.\* Give your impressions—under the heads of (a) good plot; (b) vivid description; (c) interesting character; (d) humour and pathos—of any novel that you have read by Scott, Dickens, Thackeray, or Stevenson.

22.\* Name two famous prose-writers, other than novelists, in the seventeenth century, two in the eighteenth, two in the nineteenth. Mention one work by each. Give a fuller account of any one of these writers, under the heads of subjects, thought, style.

23.\* Define *Ode*, *Elegy*, *Pastoral*, *Sonnet*; and, selecting one of these poetic forms, give instances of it (with authors' names) from various periods of English literature. Illustrate your answer by quotations if you can.

24.\* 'Comedy generally shows us the exposure of some folly, hypocrisy, or affectation. With this in English Comedy a love story is often blended.' Illustrate this from such comedies as *Much Ado*, *The School for Scandal*, etc.; or from such novels as *Emma*, *Vanity Fair*, *Martin Chuzzlewit*, *Evan Harrington*, etc. Try to show how the comedy and the love story are blended.

25.\* Many of Shakespeare's plays contain one or more subordinate plots in addition to the main plot. Illustrate from any one play known to you, the function of these 'sub-plots' in the structure of the play.

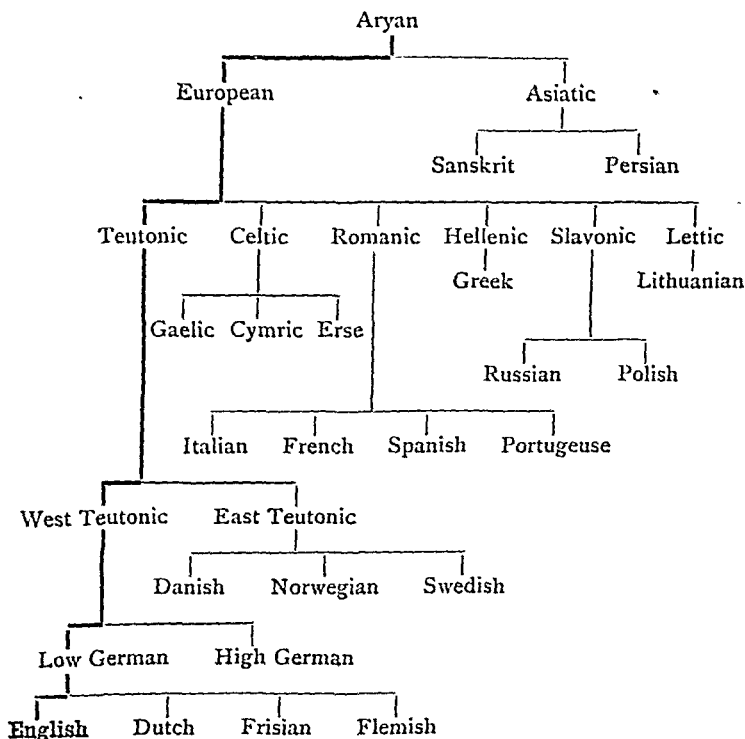
26.\* Give an account of the work of any living English novelist who seems to you to have reached supreme literary excellence.

27.\* Describe the framework in which Chaucer has set his *Canterbury Tales*. Compare it with the setting of any other collection of stories known to you. What are the advantages of Chaucer's plan?

28.\* Discuss the following statement, with illustrations from plays you have read: 'The heroines of Shakespeare's comedies are all more practical and efficient than the heroes.'

are usually known as Western Teutonic, the Scandian group being called Eastern Teutonic. The Teutonic origin of English thus connects our language with the tongues of the north-east of Europe.

TABLE SHOWING ORIGINS AND RELATIONS OF  
ENGLISH



**Similar Language Groups**—A survey of other European languages reveals groups similar to the Teutonic. Italian, Spanish, French, and Portuguese may be traced back to a common source, called



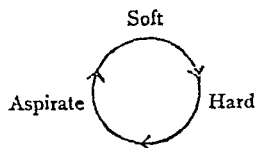
before mentioned, constituted the Heptarchy or the Seven Kingdoms. In the inevitable struggle for supremacy that broke out within the Heptarchy, it was the Anglian kingdom of Northumbria that first attained anything approaching real authority over the other states. More important still from our present point of view, it was in the Anglian kingdom of Northumbria that the first native literature was produced. Cædmon (fl. 670) and Bæda (d. 735), who begin our national literature, were, strictly speaking, English, *i.e.* Anglian, writers; and though, little more than a century afterwards, this literature died out before the ravages of the Danes, it passed on its name to the new native literature that sprang up in Wessex under the patronage and practice of Alfred the Great. It is from the time of Alfred that we may date the general adoption of the names 'England' and 'English.'

**Low German Origin of English**—The origins of English take us much farther back than the year 449. For these origins we have to look first to the lands from which the English invaders came. Their homes lay on the seaboard of Germany and Denmark. The name Jutland still indicates the district where the Jutes dwelt. Saxony to this day bears the name of the Saxons. The Angles were situated between the Saxons and the Jutes. These tribes were not only closely akin to one another, but to neighbouring peoples that spoke the same tongue with minor differences. To this tongue philologists have given the name *Low German*, and it is still represented by English, Frisian, and Dutch, which, on comparison, reveal striking resemblances.

**Teutonic**—Affinity in language does not end with that between English, Frisian, and Dutch. These Low German tongues are found to belong to a larger group, known as Teutonic or Germanic. This Teutonic family comprises, in addition to the Low German group, High German and the Scandian languages. High German was the Teutonic variant spoken by the tribes that had settled in the highlands of Germany, and is represented to-day by German. The Scandian languages still extant are Norse, Swedish, Danish, and Icelandic. Low German and High German

now to consider some specific examples of these changes and of the laws that govern them as worked out by Grimm and other scholars.

**Grimm's Law**—Grimm's Law is the name given to a system of consonantal changes that resulted from the break-up of the original Aryan. These sound-shiftings, as they are called, set in in Teutonic soon after it separated from the parent stock. Two well-marked shiftings have been traced—the first in Low German and the second, which took place very much later, in High German. The law governing these changes is seen by taking examples of Aryan sounds as they are still preserved in Latin and Greek and comparing these with the corresponding sounds in Low German and Teutonic. Take, for example, Latin *duo*. In English *two* we see that the Aryan *d* has become *t*; i.e. the 'soft' *d* has become Low German 'hard' *t*. Take, again, the Aryan *t* as in Latin *tres*, and we find that it becomes in Low German 'aspirate' *th*, as in English *three*. Take the German word for *three*, viz. *drei*, and it will be seen that the sound-shifting in High German has been carried a stage farther than in Low German: Aryan *t* → Low German *th* → High German *d*. The double sound-shifting is also seen when we examine other consonant groups, such as labials and gutturals, and, as the above examples show, it is a cyclic movement, the order always being chronological: (1) Classical; (2) Low German; (3) High German. The shiftings are best illustrated by means of a diagram.



The following examples show the cyclic shifting in action. We begin in each group with the Classical.

	Classical	Low German	High German
Dentals {	d:s   <i>duo</i>	t:h   <i>two</i>	th:A   <i>*zwei</i>
	t:h   <i>tres</i>	th:A   <i>three</i>	d:s   <i>drei</i>
	th:A   <i>thura</i>	d:s   <i>door</i>	t:h   <i>tur</i>

Romanic or Italic. So, to come nearer home, Welsh, Gaelic, and Irish or Erse have been classed under a group called Celtic. We have also the groups known as Hellenic or Greek, and Slavonic, which includes Russian and Polish.

In spite of the differences that seem to distinguish these larger language groups, *e.g.* Teutonic and Greek, philologists have discovered that they have sprung from a common speech. To this parent tongue various names have been given. Of these, the best known is *Aryan*, but the names *Indo-European* and *Indo-Germanic* are also used. The two latter names, being geographical, point to a further fact that Aryan languages are to be found in Asia as well as in Europe.

**The Home of the Aryans**—Many theories have been propounded concerning this parent Aryan speech and the people who used it. There has been a controversy as to the ethnology of the Aryans, some scholars arguing that the Teutonic peoples best typify the original characteristics of the race, while others maintain that the Aryans were Eurasian. Then there is the question as to where the Aryans were located. It was held at first that their original home was in Central Asia, but opinion on the whole is now in favour of Europe. Again, there has been a discussion as to the part of Europe in which the Aryans had their settlements. Places as far apart as the Baltic lands and the southern steppes of Russia have been given as the locality.

**The Aryan Civilization**—While much remains doubtful concerning the Aryans, it is at least fairly certain that they had reached the pastoral stage of civilization before they began to split up into groups. We are able to deduce this from the Aryan vocabulary that lies embedded in the various languages that have sprung from it. It is safe to affirm that it was this pastoral life, involving as it did the necessity of moving from place to place for new pasture grounds, which brought about the separation of the original community. Once families and groups of families began to hive off from the parent body, differences of speech developed owing to changes in environment and to contact with other races. We have

## TIME CHART

## SHOWING PERIODS IN THE HISTORY OF THE ENGLISH LANGUAGE

Dates	Leading Events	Periods	System of Inflections	Dialects in Literature		
				Northern	Midland	Southern
597 see law source parin, Teutic that the German find the three seen that farther the German examine in Law and, as order alw. (3) High diagram.	Conversion of English to Christianity Danish Invasion Norman Conquest of Normandy Charter	OLD ENGLISH	Full	Cædmon, fl. 670 Beda, d. 735	WEST EAST	Alfred, 849-901 Ælfric, fl. 950
		TRANSITION OF EARLY MIDDLE ENGLISH	Weakened		<i>TheOrmulum</i> , 1205 Layamon, fl. 1205	
		MIDDLE ENGLISH	Levelled	Barbour, d. 1375	Langland, d. 1400 Wyclif, d. 1384 Chaucer, d. 1400 Hoccleve, fl. 1411 Lydgate, fl. 1425	
	of Con- people introduced England begins the ormation	ENGLISH TRANSITION		Henryson, d. 1506 Dunbar, d. 1550 Lyndsay, 1490-1555	EAST MIDLAND becomes Standard	
	eat of Armada ion of Crown's estoration	MODERN ENGLISH EARLY OF	Being shed		Shakespeare Milton	
Th begins	French Revolution	MODERN ENGLISH LATE	Lost	Ramsay Fergusson Burns Scott Stevenson	Dryden Pope Addison Johnson Wordsworth and 19th-century authors generally	Barnes

	Classical	Low German	High German
Labials	b:s   <i>lubricus</i>	p:h   <i>slip</i>	ph:A   <i>schleifen</i>
	p:h   <i>pedem</i>	ph:A   <i>foot</i>	b:s   <i>*fuß</i>
	ph:A   <i>frater</i>	b:s   <i>brother</i>	p:h   <i>*bruder</i>
	Classical	Low German	High German
Gutturals	g:s   <i>genu</i>	k:h   <i>knee</i>	kh:A   <i>knie</i>
	k:h   <i>cornu</i>	kh:A   <i>horn</i>	g:s   <i>*horn</i>
	kh:A   <i>chole</i>	g:s   <i>gall</i>	k:h   <i>*galle</i>

The foregoing examples of Grimm's Law reveal several exceptions (marked \*), especially in the case of the gutturals. The general law, however, is clearly illustrated, and it fails only because of incompleteness of statement. Verner, for example, found apparent exceptions to Grimm's Law were often due to influence of accent in the word—that where the syllable preceded the consonant sound in question was unaccented, the consonants moved *two* places forward and not one. The words *father* and *brother* are taken to illustrate this difference.

Classical	Low German	High German
<i>frater</i>	<i>brother</i>	<i>bruder</i>
but <i>pater</i>	<i>fæder</i> (Anglo-Saxon)	<i>vater</i>

In the modern form *father* the *th* represents not a regular shifting according to Grimm's Law, but a *dialectal* change. Places

**Cognates and Derivatives**—The foregoing examples clearly show the fact that English, though widely different in many respects from the other leading languages of Europe, has also many words in common with them. Like these, it still retains, though in a different form, a number of Aryan roots. These roots, because of their common origin, are called *cognates*, i.e. Latin *pater* and English *father* are essentially the same. This likeness between English and other foreign tongues, such as Latin, must not be confused with that which is due to *derivation*. As we shall see in our next section, English has added considerably to its original Aryan stock by borrowing freely from cognate languages such as Latin; so much so, that derivatives in our vocabulary far outnumber cognates. For example, from Latin *duo* we have derived *dual*, *double*, *duplicate*;

but, as we have seen, we do not base the common origin of English and Latin on these words, but on the word *two*—the Aryan word in English form. From the examples it will be seen that derivatives are generally much more easily found than cognates. Before the identity of cognates can be established we must trace the sound-shiftings according to the laws that govern them.

**Periods of English**—From its earliest beginnings down to our own day, the English language has passed through three main phases :

- I. Old or Early English, or Anglo-Saxon, A.D. 450-1100.
- II. Middle English, 1100-1500.
- III. Modern English, 1500 to the present time.

In addition, it has seen certain minor periods of change. The dates 1100 and 1500 are only rough though convenient dividing lines. The passing from Old to Middle English, and from Middle to Modern English, was slow and uncertain. The following table, therefore, may be taken as a fuller and more accurate account of the transitions that the language has undergone :

- I. Old English, A.D. 450-1050.
- II. Transition or Early Middle English, 1050-1250.
- III. Late Middle English, 1250-1450.
- IV. Transition or Early Modern English, 1450-1660.
- V. Late Modern English, 1660 to the present time.

These dates, again, must be accepted with reserve ; though, as will be shown later, they coincide with the more important phases in the history of English.

### OLD ENGLISH (450-1050)

**Old English, or Early English, or Anglo-Saxon**—In beginning this discussion of Old English we must note the other two names by which the first period in our language is known. There is little difference between *Old English* and *Early English* : both names indicate time, and correspond with those given to the later periods, viz. *Middle* and *Modern*. But *Anglo-Saxon* does not in itself suggest any particular time : it refers rather to those who spoke Old

But out of this, wonderful though it may seem, grew a mind at once free and daring ; and of all that has come down to us from those olden times, this is the gift we hold most dear.

**Vocabulary of Old English**—The foregoing sketch affords a basis for a rough classification of O.E. words. The vocabulary is composed of the names of the primary family and tribal relationships, of the few trades and crafts then practised, of obvious natural phenomena, such as changes in weather, of the heavenly bodies, birds, beasts, and flowers, of elemental actions and feelings.

The sketch also shows that in addition to the above name-words, O.E. had link-words. It had, in short, all the parts of speech : nouns, verbs, adjectives, and adverbs, which name things, actions, and qualities, and pronouns, prepositions, and conjunctions, by means of which we connect name-words in sentences so as to convey meanings.

**Characteristics of the O.E. Vocabulary**—When we examine the O.E. vocabulary and compare it with that in use to-day we find the following characteristics. (i) The O.E. vocabulary was *limited* in (a) number of words, and (b) number of meanings. If we take words alone, the number, roughly speaking, has increased from a few thousands to 300,000 ; if we take meanings in addition, the difference in extent of vocabulary is enormous. In course of time many of our words have acquired secondary meanings which greatly widen their significance and use. Take, for example, the word *free*. In O.E. it was applied to the man who had never bent the neck to a master. To-day the word will be found to have many dictionary meanings in addition to the above—e.g. *not imprisoned, not chemically combined, frank, liberal, generous, guiltless*, etc., etc. We shall see that extension of connotation did take place in O.E., but the practice was extremely limited compared with that in later English.

(ii) The O.E. vocabulary was almost *pure* or *unmixed*, i.e. the words were almost without exception of English origin. We shall see that O.E. was powerfully affected by foreign tongues, but not in the sense that these contributed many words to our early vocabulary. In

From the above we see that tillage was the work of those early times. Often, however, the men had to leave the crops and herds to be looked after by the women and children while they beat off some foe or other. The English knew how to handle the sword and spear as well as the plough and scythe. Before they came to this island many of them had had to take to the sea for a livelihood, and for long they were feared by their foes, on whom they loved to swoop down in their long-ships when the storms were high. Though they never altogether lost the love of the sea which was then awakened, they gave more and more time to tilling the land and working at such crafts as grinding and weaving.

The old English had no book learning. Their knowledge was that of the woods, the fields, and the sea. They watched the weather, and have given us most of the words we have to mark its moods. They had also names for the game they hunted and snared, and for the blossoms and trees that grew wild in the fields and woods. Then they had their gleemen, who sang the great deeds of their mighty leaders at the mead-drinking in the earl's hall. These gleemen had learned their songs not from books but from the lips of older singers. It was not till long afterwards that these rhymes were put into writing.

The faith of our day is much wider and deeper than that of the early English, and we have therefore many more words dealing with men's beliefs than they had. The names for the days of the week still remind us of the gods that the English worshipped in the old heathen days. Sunday and Monday were the days of the sun and moon. Tuesday takes its name from the dark god Tiw, to meet whom was death. Wednesday means the day of Woden, who watched the fight, and from whom were sprung the kings of the English. Thursday is the day of Thor, the god of thunder and storm. On Friday, Freia, she who made the crops ripen, was worshipped with song and merriment. Saturday keeps the name of another god, Sætere. Besides these gods, there were others, such as Eastre, the being who showed herself in the spring and the dawn, and the god most feared of all, Wyrð, who held the keys of death. The old English also believed many lesser beings had their homes in the woods and meres; among these being the water-nixies and the will o' the wisp.

The outlook of the old English was therefore narrow and dark.



(d) Two words joined to express new ideas (p. 366).

The compound nouns referred to in (c) and (d) show that English was both conservative and adaptable. It has even been urged that its early language material was sufficient to express the wider civilization that came in later; that, e.g., *agriculture* has no advantage as a word over *field-tilth*. For good or evil, however, the practice of compounding native elements has been relinquished in favour of foreign loan-words, especially in the case of technical terms. Note, however, as an exception the compound adjective in poetry (p. 48).

**Old English Dialects**—There were three main dialects in Old English, corresponding to the three tribes of English invaders, Angles, Saxons, and Jutes. Jutish afterwards became Kentish; the Saxons provided later the literary standard among the O.E. dialects in the West-Saxon branch, the grammar of which we are to discuss in some detail. According to Bæda, the Angles peopled Northumbria, Mercia, and East Anglia, and the language of all these three divisions is usually known as Anglian. Anglian is, as a rule, subdivided into two branches, Northumbrian and Mercian. East Anglian hardly counts as a separate branch.

**Old English Grammar**—Old English, a highly inflected or synthetic language, had an elaborate system of cases and conjugations. The history of English grammar is an interesting study of the disintegration of these inflexions till they resolve themselves into the analytic system of our present language.

**Nouns**—There were four<sup>1</sup> cases for each number, nominative, accusative, genitive, and dative, each case being distinguished by some slight difference in ending. These endings or inflexions varied according to the gender of the noun.

	Masc.	Neut.	Fem.
Sing. Nom.	dom ( <i>judgment</i> )	hof ( <i>dwelling</i> )	ben ( <i>prayer</i> )
Acc.	dom	hof	ben
Gen.	domes	hofes	bene
Dat.	dome	hofs	bene

<sup>1</sup> There were also traces of an instrumental case.

Modern English, on the other hand, the words of foreign origin greatly outnumber native terms. We shall find, however, that the inrush from alien sources did not begin till the twelfth century. This purity of vocabulary in the O.E. period may be attributed partly to the native conservatism of the race, and partly to the slow permeation of foreign civilizing influences. The specimens at p. 361 will be found to illustrate the unmixed character of the O.E. vocabulary.

(iii) O.E. words are *specific* in type. They are the names of things known and used by a simple people. It is only when civilization has advanced beyond the stage it had reached in O.E. times that we find names for *classes* of things, i.e. *generic* terms. The power to think things together is a late growth. It was the world of action in which the Early English lived and moved, not the world of thought, which to many is more real to-day than the outer world. Hence it is *things* and not *ideas* of which we read in O.E. literature. The vocabulary, in other words, is *concrete*, not *abstract*: some definite image is called up of something that can be seen or heard or handled. For example, the concept *sound* is derived from Latin, but O.E. had names for specific sounds, *low*, *soft*, *loud*, *shrill*, etc. It is not the general idea, but the specific mode of sound, of which they speak. Such abstract terms as we find in O.E. are names of the qualities and states and feelings that made up the mental and spiritual content of their simple minds, e.g. *sorrow*, *bliss*, *fear*, *mirth*.

(iv) O.E. words were mostly *monosyllabic*, as distinguished from the large percentage of polysyllables now in our vocabulary. At the same time, a glance at the specimens will show that O.E. language was not a sequence of words of one syllable. We find a system of *compounding* in use effected in various ways, of which the following may be taken as examples:

(a) Prefixes and suffixes, such as *cyning*, *unheanlice*, *forleca*, *reccese*.

(b) Inflexions: see O.E. paradigms (pp. 353 and 354).

(c) Poetic compounds, such as *beor-pege* (beer-feast), *gold-hroden* (gold-adorned), *sige-rof* (victory-famous).

used dialectically, e.g. *hosen*, *shoon* (for *shoen*), *een* (for *eyen*). *Kine*, a plural of *cow*, is really a double plural. The O.E. *cu* had for its plural *cy*, which is still preserved in Scotland.

(b) In *Tuesday*, *Wednesday*, *Thursday*, the *s* is a survival of the O.E. masculine genitive in *-es* (e.g. *Thursday* = *Thor's Day*). Compare *Sunday*, *Lady Day*, etc., which, being derived from feminine nouns, forming the genitive in *-an*, do not exhibit the medial *s*.

(c) In *witena-gemot* we have the genitive plural of *wita*, a wise man. The word means a meeting (*gemot*) of the wise men, and survives as the name of the national council of the Old English.

**Adjectives**—The Old English adjective agreed with its noun in number, gender, and case, and had corresponding inflexions which followed the model of those of the noun. There was a strong form of the adjective when it was used after the verb or without the article, and a weak form when used with the article. In Middle English these forms were confused and finally lost.

*Notes*—**COMPARISON OF ADJECTIVES**—The comparative ended in *ra*, and the superlative in *ost* (sometimes in *ust* and *ast*, more rarely in *est*); e.g. *leof* (dear), *leofra* (dearer), *leofost* (dearest).

**SUPERLATIVES IN -MOST**—An old form of superlative inflexion was *ma*, e.g. O.E. superlative *forma* (first). This was mistakenly considered to lack the superlative inflexion, and it received an additional suffix which made it *formest*. The termination *mest* became confused with *most*, and so *formest* became *foremost*. The word *former* was deduced as the comparative for *foremost*, and consequently *former* shows a comparative suffix attached to an adjective in the superlative degree. Similarly with *innmost*. The O.E. comparison was *inn* (prep.), *innera*, *innemest*. Also compare modern forms with O.E. *midmest* (from *mid* (prep.) among), *yltemest* (from *ut* (prep.) out), etc.

**COMPARATIVES IN -THER**—This termination was rare and appeared in the word *furþra* (further), comparative of *fore*. The superlative *furthest* was invented in later times, though in reality the *th* had no place in the superlative and owes its existence to

	Masc.	Neut.	Fem.
Plur. Nom.	domas	hofu	bene or a
Acc.	domas	hofu	bene or a
Gen.	doma	hofa	benum
Dat.	domum	hofum	bena

The above are the *strong* declensions. There was also a weak declension (*e.g. guma*), in which most of the oblique cases ended in *an*.

*Notes—UNUSUAL PLURALS*—The majority of O.E. nouns conformed to the above declensions. But several other peculiarities of declension are worth noticing.

(a) Some nouns changed their root-vowels in some of their cases; *e.g. fot* (the foot) had genitive *fotes*, dative *fet*, nominative and accusative (plurals) *fet*, genitive *fota*, dative *fotum*. This word still forms its plural by changing the vowel (*foot, feet*). Similarly we have O.E. *toþ* (tooth) and *man* (man), with nominative plurals *teþ* and *menn*. Some English words which formed their plurals in this way in Old English now follow the regular method; *e.g.* the O.E. *boc* (book) had its nominative plural *bec*.

(b) Some nouns formed plurals by adding *r* to the stem before the usual inflection; *e.g. lomb* (lamb) had its nominative plural *lombru*. Sometimes *cild* (child) and *broþor* (brother) had plurals *cildru* and *broþru*. These unusual plurals were forgotten in the Middle English period, and were regarded as singulars, and so the plural ending *en* was added. The modern *children* and *brethren* are therefore double plural forms. Notice also that *brother* now changes the vowel in the plural. There is still the provincial form *childer*, the real descendant of the O.E. plural.

(c) Several neuter monosyllabic words had the plural identical with the singular, *e.g. swin* (swine), *hus* (house), *deor* (deer). This still survives in a small class of English nouns.

*MODERN SURVIVALS*—(a) Of the large class of O.E. nouns forming their plurals in *-an*, only one survives in Modern English, and it has become changed, viz. *oxen* (O.E. *oxan*). Some forms are still

The plural *ap* is now lost, and the terminations *ep* and *est* are poetical or archaic. The form *ep* has been replaced by the simple *s*.

(ii) The **SUBJUNCTIVE** mood was identical for all three persons in the singular, viz. present, *binde, hiere*; past, *bunde, hierde*; and for all three persons in the plural, viz. *binden, hieren*; *bunden, hierden*. This explains why the third and second persons singular of the subjunctive are still identical with the first person; e.g. *if thou go, if he go*. But this usage has become obsolete.

(iii) The **INFINITIVE** ended in *an*; e.g. *bindan, hieran*. There were two forms. (a) The simple infinitive had no *to* before it, was used as a noun, and was even declined. It survives after some verbs like *can, must*, etc.; e.g. *I can go*. (b) The gerundial infinitive was the dative of the simple infinitive; e.g. *to bindenne*. It was used mainly as an adverb, to express purpose; e.g. 'The sower went forth to sow' (*to sawenne*). The gerundial infinitive lost the final *e*, and became confused with the simple infinitive. (See next chapter.)

(iv) Many **PAST PARTICIPLES** began with *ge*; e.g. *gefeallen*. In Middle English this suffix became changed to *y*, and appears in such archaic words as *yclept, ydrad*, etc.

**Notes**—(i) **AUXILIARY VERBS**—As in modern English, verbs like *wesan* (to be), *sculan* (shall), etc., were used to form passive voice, future tense, etc. *Am* (O.E. *eom*) is a survival of an old conjugation in *-mi*. In very early English other traces of this conjugation are found in forms of *do, go, and be*.

(ii) **CHANGE OF CONJUGATION**—Many verbs, e.g. *heal* and *fill*, were originally strong, and are now weak. *Help* has an archaic form *halpen*, and *climb* has a poetic form *clomb*, showing traces of the old strong conjugation of these verbs. In some cases verbs retain both a strong and a weak form of the participle; e.g. *hew*, with *hewed* and *heewn*, *cleave*, with *cloven* and *cleft*. The strong form is usually an adjective. Note that the movement is all from the strong to the weak; and all new verbs are conjugated in the weak.

(iii) **PRETERITE-PRESENT VERBS**—(a) *Can, may, and shall* are peculiar in that the third person singular (*he can*) is the same as the first person (*I can*). Their modern present tense is conjugated like the

(ii) The termination *lice* gives us the modern *ly*, which is the invariable way of forming adverbs. Some adverbs which had the *e* termination in O.E. have now adopted *ly*; e.g. O.E. *swifte*, Mod. *swiftly*; O.E. *beorhte*, Mod. *brightly*.

(iii) CASES—Adverbs are valuable in retaining some O.E. case endings. Many adverbs are really inflected forms of other parts of speech. For example, *whilom* is from the dative plural of the O.E. noun *hwil* (a time), and *seldom* from the dative plural of the adjective *seld* (rare); *ever* and *never* show the dative singular *-re*, and are from O.E. *æfre* and *næfre*. Words which show the *s* termination have traces of the genitive inflexion; e.g. *needs*, *always*,<sup>1</sup> *besides*, *betimes*, *once* (genitive of *one*), *twice* (genitive of *two*), *unawares*, *nowadays*, etc., and such words as *hence*, *thence*, etc. Note that the phrase *for the nonce* should be *for then once*. The *n* has been transposed. An old accusative of time is preserved in *yesterday* (O.E. *geostran dæg*).

(iv) *Rather* was originally the comparative of the adjective *rathe*. Compare 'the rathe primrose' (Milton). There was an O.E. superlative *radost* (earliest).

Verbs—There were two main classes of verbs, strong and weak. The strong verbs formed their past tense by a change of vowel, called *ablaut*, and their past participle by vowel change and the addition of *-en*; e.g. O.E. *binde*, past *band*, past part. *bunden*. There is much variation in the shifting of the vowel. The weak verbs formed their past tense and past participle by adding *d*, *de*, or *ed*; e.g. *hiere*, *hierde*, *gehierde*. A few verbs were partly strong and partly weak.

(i) The two main tenses of the INDICATIVE were conjugated as follows:

		Present		Past	
		<i>Strong</i>	<i>Weak</i>	<i>Strong</i>	<i>Weak</i>
Sing.	1	binde	hiere	band	hierde
	2	bindest	hierest	bunde	hierdest
	3	bindeþ	hierþ	band	hierde
Plur.	1, 2, 3	bindaþ	hierað	bundon	hierdon

<sup>1</sup> *Always* should be *alway*, from O.E. accusative *caine weg* (all the way). The *s* in *always* was added on a false analogy with other genitival adverbs.

(ii) The possessive pronouns were the genitives of the pronouns (see table); e.g. *min* (mine), *þin* (thine), *ower* (ours), etc.

(iii) *Him* and *her*, the modern masculine and feminine accusatives, were Old English datives, as the table shows. Similarly, the accusative *whom* is a descendant of the dative *hwæm* (see below). The accusative was *hwone*. *Hers* is a double possessive; the *s* was added because *her* did not appear possessive to later speakers; similarly with *ours*, *yours*, *theirs*.

(iv) *Its* is a form introduced in the seventeenth century. (The word is found only once in the Bible, and is due to a printer's error.) The older form for masculine and neuter was *his*. As late as Shakespeare's time we find *his* used where we should now write *its*. The *t* in *hit* is the neuter suffix.

(v) The article (the) was *se*, and was declined. The neuter *þæt* (that) is now used as the relative pronoun and the demonstrative pronoun or adjective. The modern *these* is derived from the nominative plural *þes*. There was an instrumental form of *se*, viz. *þy*, which is still found in the adverbial form—e.g. *THE more THE merrier*; *THE rather*. *Se* was also used as the relative pronoun. Later, the relative force was emphasized by adding the indeclinable *the*; e.g. 'Se þe bryd hæfth, se is brydguma' (Who has the bride, he is the bridegroom). Later the *se* was dropped, and *the* in its neuter form *that* survived as the relative. It is found thus in the twelfth century.

(vi) The interrogative pronoun was *hwa*, whence the modern relative pronoun *who*. It had an instrumental case *hwu*, which survives in the modern *why*. The neuter of *hwa* was *hwæt*, modern *what*. The word *which* is derived from the O.E. compound pronoun *hwilc*, which stands for *hwa* and *lic* (whom-like).

Adverbs were formed from adjectives by adding *o*, which represented the dative case of the adjective; e.g. *sop* (true), *sop̃o* (truly). Sometimes they ended in *lico*; e.g. *soplico*.

Notes—(i) The loss of the termination *o* explains how some adjectives, e.g. *fast*, *long*, *hard*, are the same as the adverb. The *e* was lost in Middle English.

confusion with the *th* of the comparative. The modern forms *farther*, *farthest*, (from *far*) have arisen out of this error. The former should be *farer*, and the latter *farest* (Chaucer has *ferrest*).

The Old English form of *nigh* was *neah*, comparative *nearra*, superlative *niehst*. From *nearra*, we obtained *near*, which, though actually a comparative, was mistakenly adopted as a positive. Hence in *nearer* we have a double comparative, while in *nearest* a superlative has been added to the comparative. (In Shakespeare *near* is sometimes used as the comparative, e.g. 'The *near* in blood, the *nearer* bloody.') *Nigh* is now compared regularly, but has an alternative form of the superlative in *next*.

**IRREGULAR COMPARISONS**—Old English had the usual irregular comparisons, e.g. *yfel* (bad), *wiersa*, *wierrest*, or *wierst*; *micel* (great), *mara*, *mæst*; *god* (good), *betera*, *betst*. *Worse* (O.E. *wiersa*) is probably derived from a root *wars*: so the true comparative would be *worser* and the superlative *worrest*. *Betera* is from *bet*, itself the comparative of *bot*, so *better* is a double comparative. *Best* is a contraction for *betest*. The modern *much* is from the Middle English *muchel*, a softened form of O.E. *micel*. *Mickle* and *muckle* are still used as dialectal forms. Note that *much* has lost its old meaning of *great* or *big*.

**Pronouns**—The pronouns were also inflected, as the following table of personal pronouns will show.

	1st Person		2nd Person		3rd Person		
	All genders		All genders		Masc.	Neut.	Fem.
Sing. N.	ic		þu		he	hit	hes or his
A.	me		þe		hine	hit	hie
G.	min		þin		him		hiere
D.	me		þe				hiere
Plur. N.	we		ge		hie		
A.	us		eow or iow				
G.	ure		cower or iower		hiera, hiora, or heora		
D.	us		eow or iow				

**Notes**—(i) There were some few traces of a dual number in the personal pronouns; e.g. *wit* (we two), *git* (ye two).



The plural *ap* is now lost, and the terminations *ep* and *est* are poetical or archaic. The form *ep* has been replaced by the simple *s*.

(ii) The **SUBJUNCTIVE** mood was identical for all three persons in the singular, viz. present, *binde, hiere*; past, *bunde, hierde*; and for all three persons in the plural, viz. *binden, hieren*; *bunden, hierden*. This explains why the third and second persons singular of the subjunctive are still identical with the first person; e.g. *if thou go, if he go*. But this usage has become obsolete.

(iii) The **INFINITIVE** ended in *an*; e.g. *bindan, hieran*. There were two forms. (a) The simple infinitive had no *to* before it, was used as a noun, and was even declined. It survives after some verbs like *can, must*, etc.; e.g. *I can go*. (b) The gerundial infinitive was the dative of the simple infinitive; e.g. *to bindenne*. It was used mainly as an adverb, to express purpose; e.g. 'The sower went forth to sow' (*to sawenne*). The gerundial infinitive lost the final *e*, and became confused with the simple infinitive. (See next chapter.)

(iv) Many **PAST PARTICIPLES** began with *ge*; e.g. *gefeallen*. In Middle English this suffix became changed to *y*, and appears in such archaic words as *yclept, ydrad*, etc.

**Notes**—(i) **AUXILIARY VERBS**—As in modern English, verbs like *wesan* (to be), *sculan* (shall), etc., were used to form passive voice, future tense, etc. *Am* (O.E. *com*) is a survival of an old conjugation in *-mi*. In very early English other traces of this conjugation are found in forms of *do, go, and be*.

(ii) **CHANGE OF CONJUGATION**—Many verbs, e.g. *heal* and *fill*, were originally strong, and are now weak. *Help* has an archaic form *holpen*, and *climb* has a poetic form *clomb*, showing traces of the old strong conjugation of these verbs. In some cases verbs retain both a strong and a weak form of the participle; e.g. *hew*, with *hewed* and *hewn*, *cleave*, with *cloven* and *cleft*. The strong form is usually an adjective. Note that the movement is all from the strong to the weak; and all new verbs are conjugated in the weak.

(iii) **PRETERITE-PRESENT VERBS**—(a) *Can, may, and shall* are peculiar in that the third person singular (*he can*) is the same as the first person (*I can*). Their modern present tense is conjugated like the

(ii) The termination *lice* gives us the modern *ly*, which is the invariable way of forming adverbs. Some adverbs which had the *e* termination in O.E. have now adopted *ly*; e.g. O.E. *swifte*, Mod. *swiftly*; O.E. *beorhte*, Mod. *brightly*.

(iii) CASES—Adverbs are valuable in retaining some O.E. case endings. Many adverbs are really inflected forms of other parts of speech. For example, *whilom* is from the dative plural of the O.E. noun *hwil* (a time), and *seldom* from the dative plural of the adjective *seld* (rare); *ever* and *never* show the dative singular *-re*, and are from O.E. *æfre* and *næfre*. Words which show the *s* termination have traces of the genitive inflexion; e.g. *needs*, *always*,<sup>1</sup> *besides*, *betimes*, *once* (genitive of *one*), *twice* (genitive of *two*), *unawares*, *nowadays*, etc., and such words as *hence*, *thence*, etc. Note that the phrase *for the nonce* should be *for then once*. The *n* has been transposed. An old accusative of time is preserved in *yesterday* (O.E. *geostran dæg*).

(iv) *Rather* was originally the comparative of the adjective *rathe*. Compare 'the rathe primrose' (Milton). There was an O.E. superlative *radost* (earliest).

Verbs—There were two main classes of verbs, strong and weak. The strong verbs formed their past tense by a change of vowel, called *ablaut*, and their past participle by vowel change and the addition of *-en*; e.g. O.E. *binde*, past *band*, past part. *bunden*. There is much variation in the shifting of the vowel. The weak verbs formed their past tense and past participle by adding *d*, *de*, or *ed*; e.g. *hiere*, *hierde*, *gehierde*. A few verbs were partly strong and partly weak.

(i) The two main tenses of the INDICATIVE were conjugated as follows:

	Present		Past	
	<i>Strong</i>	<i>Weak</i>	<i>Strong</i>	<i>Weak</i>
Sing. 1	<i>binde</i>	<i>hiere</i>	<i>band</i>	<i>hierde</i>
2	<i>bindest</i>	<i>hierest</i>	<i>bunde</i>	<i>hierdest</i>
3	<i>bindeþ</i>	<i>hierþ</i>	<i>band</i>	<i>hierde</i>
Plur. 1, 2, 3	<i>bindaþ</i>	<i>hierað</i>	<i>bundon</i>	<i>hierdon</i>

<sup>1</sup> *Always* should be *alway*, from O.E. accusative *ælne weg* (all the way). The *s* in *always* was added on a false analogy with other genitival adverbs.

The following illustrate the synthetic character of Old English.

1. *ðær wæs hæleþa hleahtor ; hlyn swynsode,  
word wæron wynsume. Eode Wealhþeow forð,  
cwen Hroþgares, cynna gemyndig ;  
grette gold-broden guman on healle,  
ond þa freolic wif ful gesealde  
ærest East-Dena eþel-wearde,  
bæd hine bliðne æt þære beor-þege,  
leodum leofne ; he on lust geþeah,  
symbol ond sele-ful, sige-rof kyning.  
Ymbeode þa ides Helminga,  
duguþe ond geogoþe dæl æghwylcne,  
sinc-fato sealde, oþ-þæt sæl alamp,  
þæt hio Beowulfe, beag-broden cwen,  
mode geþungen, medoful ætbær.*

#### BEOWULF

##### *Translation*

There was laughter of heroes ; the noise rang aloud, and words were cheerful. Wealhtheow, Hrothgar's queen, came forth, mindful of courtesy. Gold-decked, she greeted the warriors there, and the noble lady presented the cup to the first of the East-Danes, their prince. She bade him be merry at the wassail, him beloved of his people. Joyfully he partook of banquet and wine, he the famous warrior. Then the lady of the Helmings moved around, to each one, lesser and greater, gave rich cups, till the opportunity came when she, the crowned queen, should with decorous mind bear the goblet to Beowulf.

2. *Ða ic ða ðis eall gemunde,  
ðawundrade ic swiðe swiðe ðara  
godena wiotona ðe giu wæron  
giond Angelcynn, ond ða bec  
ealla be fullan geliornod hæf-  
don, ðæt hie hiora ða nænne  
dæl noldon on hiera agen  
geðiode wendan. Ac ic ða sona  
eft me selfum andwyrde, ond  
cwæþ : ' Hie ne wendon ðætte  
æfre menn sceolden swære  
reccelease weorðan, ond sio lar  
swære oðfeallan ; for ðære wiln-  
unga hie hit forleton ond  
woldon ðæt her ðy mara wis-  
dom on londe wære ðy we ma  
geðeoda cuðon ? '*

When I recollected all this, I wondered very much that of all the scholars that long were throughout England and had learnt all the books in full, none at all wished to turn them into their own tongue. But in a short space I answered myself, saying : ' They did not believe that men should ever be so reckless, and learning so fall away ; through that desire they held back from it, and wished that the more wisdom there might be in the land the more tongues we might know.'

past (or preterite) tense of *binde*. We have taken an ancient strong past tense and made it present; and to provide a new past tense we have classified them as weak verbs, and added *d* or *t*. (b) *Dare* is also an old past tense, but it received an *s*, and got the form *he dares*, alternatively with *he dare*. It has also a double form of the past, *durst* and *dared*. (c) *Ought* is really the past of *owe*, though it is used in the present. (d) *Must*, which is doubly past (i.e. both in vowel-change and in termination), has an archaic present *mote*, but is itself used for present and past. (e) The now obsolete *wot* was regarded in Middle English as a present, though it was the past of *wit* (O.E. *witan*), and received the present termination *-eth*, becoming *wotteth*.

(iv) OBSOLETE VERBS—(a) *Hight* is in form a survival of an ancient passive voice, and is the imperfect of O.E. *hatan* (to call); for example, 'She the Errant Damzell hight' (Spenser). (b) *Meseems*, *methinks*, etc.—*Me* is here in the dative case, governed by the verb which is joined to it. *Meseems* means *it seems to me*, from O.E. *seman* (to seem); *methinks* means the same, from O.E. *þincan* (to seem), not from *þencan* (to think). *Seems* and *thinks* are used impersonally. Compare *himthought*, *melisteth*, etc. (c) *Wont* is really the past participle of O.E. *wunian* (to dwell). It was sometimes used in the indicative, e.g. 'I wont to live.' See its use as a noun in Spenser, e.g. 'Where hast thou thy *wonne*?' (d) *Worth* is found in such phrases as 'Woe worth the day!' It is the imperative of the O.E. *weorþan* (to happen). *Day* in this example is the indirect object.

Prepositions governed sometimes the accusative case, e.g. *after* (after), *æt* (at), etc. Some governed the dative and accusative, e.g. *in* (in), *ofer* (over), etc.

Notes—(i) Traces of the old cases are found in the words *therein*, *therefrom*, etc. *There* is the dative feminine singular (*þære*) of the article *se*.

(ii) *Over* and *after* are old comparatives, being allied with *up* and *of* respectively. *Near* also was a comparative (see p. 356).

(iii) *Till* is not an O.E. word. It came through the Scandinavian.

(a) Ælfrēd kyning hateð gretung  
 Wulfsige biſceop his worðum luſſice  
 and freondlice and þe cyðan hate þ  
 me com ſwiðe oft on ge-mynd,  
 hwylce witan geo wæron geond  
 Angel-cyn, ægðer ge godcundra  
 hada ge woruldcundra, and hu ge-  
 sæglicga tida þa wæron geond  
 Angle-cyn, and hu þa cyningas þe  
 þone anweald hæfdon þæs folces,  
 Gode and his ærynd-writum hyrsu-  
 modon.

ALFRED, *Pastoral Care*

(b) Smylte is se sige-wong,  
 Sun-bearo lixeþ,  
 Wudu-holt, wynlic ;  
 Wæstmas ne dreosaþ  
 Beorhte blaeda,  
 Ac þa beamas a  
 Grene standaþ  
 Swa him God bebead ;  
 Wintres and sumeres  
 Wudu biþ gelice  
 Blaedum gehongen  
 Naefre brosniaþ  
 Leaf under lyfte  
 Ne him lig sceþeþ  
 Aefre to ealdre,  
 Aer-þon edwendung  
 Worulde geweorþe.

CYNEWULF, *Christ*

Alfred the King greets his worthy  
 bishop Wulfsige, lovingly and  
 friendly, and I bid thee know that  
 it came very often into my memory,  
 what kind of wise men formerly  
 were throughout the English nation,  
 as well of the spiritual degree as  
 of the worldly degree, and how  
 happy times there were through the  
 English nation and how the kings  
 that then had the rule of the people  
 obeyed God and his errand-writers.

Calm is that glorious plain,  
 The sunny bower glitters,  
 The woody holt, joyous ;  
 The fruits fall not,  
 Bright products,  
 But the trees ever  
 Stand green,  
 As them God hath bidden ;  
 In winter and in summer  
 The forest is alike  
 With fruits hung ;  
 Never fade  
 The leaves under the sky,  
 Nor them will flame scathe  
 Ever throughout ages,  
 Ere that destruction  
 Unto the world shall be.

**Foreign Elements in Old English**—In the early period of its history English came under the influence of Celtic, Latin, Greek, and Danish. We shall now trace briefly the nature and extent of the influence exerted by each of those languages within this period (450-1050).

**Celtic**—There are two reasons for supposing that English would borrow from Celtic. (i) Not only was Britain, as the English found

An analysis of the foregoing extracts shows the following features :

(1) *Nouns*—There is an example of a strong plural in *word* (singular is *word*) and weak plural in *guman* (from *guma*). Specimens of oblique cases are *Hroþgares* (genitive singular of *Hroþgar*); genitive plurals in feminine *leodum* (from *leoda*), and masculine *geþeoda* (from *geþeode*); dative singular *londe* (from *lond*); etc.

(2) *Adjectives*—Inflexions are seen in nominative plural *wynsume* (from *wynsum*); accusative singular (weak) in *hroden* (from *hrode*), accusative singular (strong) in *leofne* (from *leof*); genitive plural in *godena* (from *god*); etc.

(3) *Pronouns* and the *article* are seen in many of their oblique cases. The personal pronouns *ic*, *þu*, *we*, *ge* are common; genitive singular feminine of article is *þære*, genitive plural, *þara*; etc.

(4) *Verbs*—Strong verbs are seen in *bæd* (from *biddan*), *geþeah* (from *geþihan*); weak in *gemunde* (from *gemunan*), *geliornod* (from *geliornian*). A verb partly weak and partly strong is *gesealde* (from *gesellan*).

### EXERCISES

1. Write a note on each of the words italicized in the following extracts.

(a) Nu to-dæg Godes gelaþung  
mærsaþ þæra eadigra cildra freolstide,  
þe se wælhreowa *Herodes* for Christes  
acennednyse mid arleasre ehtnyse  
acwealde.

(b) Swa beoþ þa *fyrmostan* ytem-  
este, and þa *ytemestan* fyrmoste.

Now on this day God's congrega-  
tion proclaims the festival of the  
blessed children whom the cruel  
[purpose] of Herod with wicked per-  
secution slew for the birth of Christ.

So the first shall be last, and the  
last first.

2. Examine the passages of Old English given below. (1) Point out some examples of oblique cases of nouns, pronouns, etc., and peculiarities of verb conjugation. (2) In each passage give some words which have survived in Modern English.

**Latin**—There are three different periods of Latin influence in Old English: (i) Pre-conquest Latin; (ii) Latin of the Roman occupation passing through Celtic; (iii) Latin of the conversion to Christianity.

(i) **PRE-CONQUEST LATIN** carries us back to the time before the English crossed the North Sea to Britain. The spread of the Roman conquests had at an early date brought the Teutonic peoples into touch with Latin. The number of borrowings cannot have been large. But the ancestors of the English conquerors picked up a few words from the Roman soldiers and merchants with whom they came in contact. These words were naturally *military* terms, such as *wall* (Lat. *vallum*), *mile* (Lat. *millia*), and a few *trade* terms, such as *wine* (Lat. *vinum*), *pound* (Lat. *pondus*). To these may be added *street*, *toll*, *mint*, *inch*, *mule*, *ark*, *dish*.

(ii) **LATIN BORROWED THROUGH CELTS**—The number of Latin words borrowed from the Celts is small. This could hardly be otherwise when we remember that Celtic itself only slightly influenced the early English. Still, the Celts had been so long under the Romans, and had benefited so largely from the Roman occupation, that it has been assumed by several writers that many Celts must have spoken at least soldiers' Latin. Some, indeed, think that, though Celtic may have continued to be the language of the country, the Celts in the Roman towns must have spoken Latin. Whatever happened, the hostile relations between the Celts and the English prevented Latin from passing to the English. It is maintained that only two Latin loan-words can be traced with certainty to this source, viz. *castra* and *colonia*, and these simply in place-names—e.g. *Chester*, *Lincoln*. *Colony* is a much later borrowing from Latin.

These two periods of Latin influence are usually considered together under the heading *Latin of the First Period*.

(iii) **LATIN OF THE CONVERSION**—It was not until 597 that Latin was brought to bear directly and strongly on English. In that year Augustine landed in Kent, and began the conversion of the English. In less than fifty years the various English kingdoms were won over,

it in 449, a Celtic country, but the English had been in touch with Celtic before they crossed to Britain from the Continent. (ii) The British Celts, whom the English conquered, were more highly civilized than the English, and might, therefore, have been expected to help the vocabulary of the newcomers. The English must have met with many signs of the long Roman occupation of Britain (A.D. 43-410).

As a matter of fact, it was for long supposed that English had borrowed freely from Celtic. Recent research, however, has shown that many of the supposed Celtic loan-words are not true Celtic, but Latin or English words borrowed by Celtic, and recovered at later periods by English. Others have come through Gaelic, Erse, or French. Doubtless not a few Celtic words would pass from the first contact into vernacular English, but of these we have now little trace. Our literature probably contains not more than a dozen genuine Celtic borrowings. Celtic influence, however, is seen in many geographical terms and place-names that by the very nature of the case would be readily adopted by the English; e.g. *aber* (river-mouth), *ben* or *pen* (mountain), *glen* (valley), *kil*, *llan* (church), etc., etc.

The explanation of the weakness of Celtic influence on our vocabulary is to be found (i) in the bitterly hostile relations that existed so long between the English and the Britons. (ii) With the later conquest and absorption of the Celtic districts the Celtic area was lessened in extent, and gradually, if partially, Anglicized—so much so that we speak now of the ‘Celtic fringe’ of the United Kingdom. (iii) The civilization of the English soon outstripped that of the Celts. It was the English part of Britain that lay nearest to the Continent, and that benefited by the many civilizing influences that soon began to flow in from Continental sources. The Celts, both from their position and their hostile attitude to the English, for long deprived themselves of those benefits.

We shall see, however, that though Celtic was not destined to contribute many words to the vocabulary of the English, it was to leave an indelible mark on English literature.



made *godspel* to translate *evangel*; *hundred-man*, *centurion*; *rim-craft* (number-art), *arithmetic*.

By the time of the Norman Conquest this conservative tendency had so far given way as to admit several hundred Latin terms. It must be noted, however, that many of these borrowings have since been lost, and that many had only a very limited currency. Others were tried and neglected, but found their way again into English at a later date. Such are *pard*, *secure*, *column*.

When the Latin borrowings of this period are classified they are found to reflect the religious and social changes that accompanied the introduction of Christianity. The missionaries of the new faith fulfilled several functions: they were not only preachers, but also teachers and doctors. Coming, too, as they did from a higher civilization, they brought about many improvements in English industry, agriculture, food, etc.

(i) The offices, rites, ceremonies, and doctrines of the Church brought in such well-known terms as *pope*, *bishop*, *priest*, *monk*, *clerk*; *hymn*, *psalm*, *mass*; *altar*, *font*, *minster*, *organ*; *angel*, *devil*.

(ii) The general advance in civilization is illustrated in the following new names: *cook*, *kitchen*; *butter*, *cheese*, *lobster*, *oyster*, *radish*, *pea*, *pear*, *peach*; *table*, *pillow*, *pin*, *soap*; *school*, *Latin*, *paper*, *creed*; *coulter*, *mill*, *kiln*; *mint*, *poppy*, *feverfew*, *fennel*.

It should be noted that many of the Latin borrowings of this period are really Greek in origin. Of these, *angel*, *bishop*, *monk*, *priest*, may be taken as examples from the above selection. This could hardly be otherwise when we remember how much Latin civilization owed to Greece.

**Danish**—The influence of Danish is the next in order of time that was brought to bear on English in the O.E. period. The Danes played an important part in English history from the end of the eighth till the middle of the eleventh century. It was in 787 that they began their raids on the east coast of England. At first they contented themselves with pillaging and burning, then they set up winter quarters, and finally began permanent settlement about the middle of the ninth century.

nominally at least, to the new faith. When we consider the change that this involved in English modes of thought and action, it seems inevitable that the English vocabulary should have been invaded by a host of new words to express the new and revolutionary ideas of the Christian religion. The old Scandinavian theology and scheme of life differed greatly from Christian dogma and doctrine. Qualities that the English had learned to regard as weaknesses were now represented as virtues. Further, a system of ritual utterly foreign to them was taught and practised. Nothing seemed more certain than that English would borrow right and left. But though many Latin words must doubtless have entered the spoken language, O.E. literature does not show Latin influences for a considerable time. This stemming of the inflow of Latin words may be accounted for in various ways. (a) The conversion was too rapid to be real. In those times nations were born in a day. It was sufficient for a king or chief to accept the new faith to bring over all his subjects. Nominally they might be called Christian, but in many cases it was little more than a name. (b) Kings often accepted Christianity, not for religious, but for political motives. Some used the wonderful organization of the Church to strengthen their own position. (c) The spread of Christianity often suffered check and reaction, as in the case of East Anglia.

Another set of causes operated to postpone the introduction of Latin terms. The English attempted to translate the new ideas and ceremonies in terms of their own simple vocabulary. This, indeed, is a natural tendency in language: the new thing is inevitably translated at first. The inherent conservatism of English still further delayed the introduction of the foreign names for the new conceptions.

Two methods of translation were employed. (1) The meaning of an English word was extended to include the new idea; e.g. O.E. *lufu* (love) was made to do duty for the new virtue *charity*; so *wundor* (wonder) served for *miracle*, *bodian* (proclaim) for *preach*, and so on. (2) English words were compounded to express one or other of the new ideas. O.E. *god* (good) and *spell* (story)

literature till the Middle English period, they must have early embedded themselves in the native speech of districts such as Northumbria.

(i) As in the case of other borrowings, many of those from Danish were subsequently dropped. This happened, for example, to most of the Danish sea-terms that came in, probably because English itself was already rich in this class of word. It seems strange that even for a time Danish sea-terms should have found a place in the vocabulary; it must be remembered that the Danish conquest was made easy by the fact that the English had largely ceased to be a sea-faring people after their settlement in Britain.

(ii) Many Danish words are still retained in the native dialects in which they first found a place, *i.e.* in the east and north of England, and in the Lowlands of Scotland. These dialect words, of course, in many cases reach literary rank in the ballad, in which examples may easily be found; e.g. *busk*, *howk*, *skilly*, *beck*.

(iii) The Danish words in our standard vocabulary may be recognized by certain consonantal combinations, notably *sk*, and the presence of the gutturals *g* and *k*—e.g. *scant*, *skirt*, *sky*; *call*, *cast*, *crave*; *wag*, *egg* (verb), *give*, *take*, *kid*. The resemblance of these to native English words reveals the Teutonic origin of both languages, and makes it difficult in many cases to say whether words are English or Danish. Change of O.E. sounds and ousting of O.E. words by Danish are respectively illustrated in *give* (O.E. *giefan*, with soft *g*) and *take* (O.E. *niman*).

(iv) Danish influence is also seen in the number of new forms that find a permanent place in English. For example, *th* in *they*, *their*, *them*, was a Northumbrian form that, thanks to the Danes, who also used it, displaced the Southern forms, *hie*, *hiera*, *hem*. We find also the Danish word *same* taking the place of the English *self* and *ilca*. Such very common words as *are*, *till* (to), and *fro* may also be attributed to the Danes. The important word *law* is Danish.

(v) As might be expected, many of our place-names, chiefly in the north of England and the south of Scotland, contain Danish

The Danes then overran the north-eastern half of England, and were pressing further south when they were checked by the kings of Wessex. Alfred the Great by his victory at Ethandune and the Treaty of Wedmore (878) confined the Danes to the districts north of Watling Street, known as the Danelagh. His immediate successors, Edward and Athelstan, maintained the prestige of Wessex, which a little later reached its height under Edgar. But Ethelred the Redeless failed in his struggle to beat off renewed attacks of the Danes, and as a result of his foolish policy England was invaded by Sweyn of Denmark, who set up a Danish dynasty, which lasted till 1042.

During the long period between 860 and 1042 the Danes had not only conquered the north and east of England, but had intermarried with the English and adopted the language. What, then, was the sum-total of their influence on the native tongue? To judge by its presence in extant O.E. literature, it was very slight in the O.E. period. It is not till we pass to Middle English that we find marked traces of it in our literature.

It is not difficult to account for the small effect exerted by Danish on Old English. (1) The Danes and the English both belong to the Teutonic stock, and had therefore to a large extent a common language. (2) The Danes represented a lower stage of civilization than that of the English, and had more to receive than to bestow. In the course of their settlement in Northumbria the Danes had brought to an end the literature that had there first found soil in England, and this to a large extent accounts for the slight Danish element remaining in our language. As English literature after the Danish settlement is almost entirely a literature of Wessex, where the invaders never succeeded in establishing themselves, at least in large numbers, it naturally shows little trace of the Danish influence on the vernacular. Spoken English, of course, in the Danish districts especially, must have been influenced a good deal by Danish; in no other way can we account for the Danish element in Middle English.

It is most convenient, however, to give here some examples of the Danish loans to English. Though they do not appear in

It is worth noting that French had begun to influence English before 1066. As a result of the conversion of England to Christianity, communication between England and the Continent had begun to develop toward the close of the Saxon period, and the policy of Edward the Confessor in particular tended to break down further the Old English insularity and conservatism. At most, however, only two or three French words can be traced to this period, e.g. *chancellor*.

**Effects of Norman Conquest**—The Conquest, in a way, retarded the new and growing French influence in England.

(i) It led to the disappearance of many of the Old English nobility, who under the old conditions would have been the natural channel for the introduction into England of French ideals and civilization. A strong English party might have prevented the flooding of the English court with French favourites, but it could hardly have checked the inflow of French culture.

(ii) The Conquest, among other effects, brought almost to an end the production of purely English literature. If the contact with France had followed peaceful lines, French influence would soon have reflected itself in English books. The conquerors, on the other hand, naturally patronized French literature, the superior quality of which in itself tended to depress the production of native literature.

(iii) The gulf fixed by the Conquest between the alien ruling class and the subject English long prevented French from affecting the vernacular. It was to begin with a social gulf: on the one hand the Norman nobles and their retainers, and on the other the English lower classes. Then there was the long-continued racial enmity, increased by the pride and cruelty of the hated conquerors. This severance is clearly reflected in the language relations of the two peoples.

**The Norman Attitude to English**—From the history of the Normans it might have been predicted that they would adopt English. When their Norse ancestors settled in France in the tenth century, they adapted themselves to their new environment;

elements. Common examples of these are *by* (town), as in Grimsby; *gate* (road), as in Sandgate; *holm* (river-flat), as in Langholm; *skip* (ship), as in Skipton.

**Danish Influence on English Inflexions**—Perhaps the most important aspect of Danish influence is the part it played in weakening the Old English flexional system. We have already seen how full and rigid that system was. We shall see in our survey of Middle English how greatly it has been shaken. There is little doubt that the Danes had much to do with this change. It is true that even from the first there were signs of a natural tendency in English toward flexional freedom and simplicity. But it is equally certain that the Danes accelerated this movement. This was inevitable. (i) The Danes had a language closely resembling English, but with a looser system of inflexions. The close contact between Danish and English that followed on the Danish settlement revealed these resemblances and differences, and consequently helped to undermine the English flexional structure. In doing so the Danes may be said to have at least prepared the way for the transition from Old to Middle English, which we now proceed to examine. (ii) In destroying the literature of Northumbria they removed one of the greatest checks to the change in language. Literature, and the educated classes that support it, tend always to conserve words and their grammatical forms.

## TRANSITION OR EARLY MIDDLE ENGLISH (1050-1250)

**Influence of French on the Transition**—If Danish played a part in the transition from Old to Middle English, it was small compared with that played by French. The Norman Conquest profoundly affected not only English history and English life, but English language as well. We shall now give a brief summary of the various phases of the transition through which English passed as a result of its contact with French.

It is worth noting that French had begun to influence English before 1066. As a result of the conversion of England to Christianity, communication between England and the Continent had begun to develop toward the close of the Saxon period, and the policy of Edward the Confessor in particular tended to break down further the Old English insularity and conservatism. At most, however, only two or three French words can be traced to this period, e.g. *chancellor*.

**Effects of Norman Conquest**—The Conquest, in a way, retarded the new and growing French influence in England.

(i) It led to the disappearance of many of the Old English nobility, who under the old conditions would have been the natural channel for the introduction into England of French ideals and civilization. A strong English party might have prevented the flooding of the English court with French favourites, but it could hardly have checked the inflow of French culture.

(ii) The Conquest, among other effects, brought almost to an end the production of purely English literature. If the contact with France had followed peaceful lines, French influence would soon have reflected itself in English books. The conquerors, on the other hand, naturally patronized French literature, the superior quality of which in itself tended to depress the production of native literature.

(iii) The gulf fixed by the Conquest between the alien ruling class and the subject English long prevented French from affecting the vernacular. It was to begin with a social gulf: on the one hand the Norman nobles and their retainers, and on the other the English lower classes. Then there was the long-continued racial enmity, increased by the pride and cruelty of the hated conquerors. This severance is clearly reflected in the language relations of the two peoples.

**The Norman Attitude to English**—From the history of the Normans it might have been predicted that they would adopt English. When their Norse ancestors settled in France in the tenth century, they adapted themselves to their new environment;

elements. Common examples of these are *by* (town), as in Grimsby; *gate* (road), as in Sandgate; *holm* (river-flat), as in Langholm; *skip* (ship), as in Skipton.

**Danish Influence on English Inflexions**—Perhaps the most important aspect of Danish influence is the part it played in weakening the Old English flexional system. We have already seen how full and rigid that system was. We shall see in our survey of Middle English how greatly it has been shaken. There is little doubt that the Danes had much to do with this change. It is true that even from the first there were signs of a natural tendency in English toward flexional freedom and simplicity. But it is equally certain that the Danes accelerated this movement. This was inevitable. (i) The Danes had a language closely resembling English, but with a looser system of inflexions. The close contact between Danish and English that followed on the Danish settlement revealed these resemblances and differences, and consequently helped to undermine the English flexional structure. In doing so the Danes may be said to have at least prepared the way for the transition from Old to Middle English, which we now proceed to examine. (ii) In destroying the literature of Northumbria they removed one of the greatest checks to the change in language. Literature, and the educated classes that support it, tend always to conserve words and their grammatical forms.

### TRANSITION OR EARLY MIDDLE ENGLISH (1050-1250)

**Influence of French on the Transition**—If Danish played a part in the transition from Old to Middle English, it was small compared with that played by French. The Norman Conquest profoundly affected not only English history and English life, but English language as well. We shall now give a brief summary of the various phases of the transition through which English passed as a result of its contact with French.



Chaucer contrasting Continental French with the Anglo-French of his day. In his description of the Prioress he says:

And French sche spak ful faire and fetisly,  
After the scole of Stratford atte Bowe,  
For French of Parys was to hir unknowe.

So far had Anglo-French diverged from standard French.

(ii) Political events were also in favour of English. The Norman kings, in their struggles with the barons, made use of popular support. When the kings in turn became despotic, the barons, clergy, and people acted together to vindicate national rights. Magna Charta (1215) is a significant event from the point of view of the English language. The loss of the French territories, perhaps, did most to bring about the final triumph of English. The grand effect of the French wars was to identify the nobility with England. The French kings, in their efforts to strengthen the monarchy, came into conflict with their great vassals, many of whom were also great English landowners. The year 1204, in which Normandy was lost to England, is epoch-making. It marks the severance of the old Norman and English connexion, and the beginning of a real unification of the two races in England. The long struggle for the recovery of the lost French territories completed the unification, and in the process Anglo-French ceased to be a language competing with English, and sank to the level of an accomplishment.

(iii) The part played by the clergy in this period of transition is worth emphasizing. They not only acted as mediators between the Normans and the English, but in virtue of their office did much to save the vernacular. They not only used English, but kept up the continuity of the native literature in a series of homilies and other works of a religious character, e.g. *Handlyng Synne*, *Cursor Mundi*, *Ayenbite of Inwyt*.

**The Triumph of English**—The year 1250 may be taken as closing the transition period and as marking the definite triumph of English over French. In 1258 Parliament was summoned in

in language, customs, activities they ceased to be Norse and became French. The Normans in 1066, however, were in a different position. Their ancestors had settled in a land enjoying a civilization very much farther advanced than their own. English civilization, on the other hand, was in 1066 much behind that of France. It was for the conquered, not the conquerors, to receive—always a difficult thing to bring about, and in this case rendered very difficult by the hostility of the two parties concerned.

Indeed, it is not too much to say that the future of English in 1066 depended on the policy William the Conqueror would pursue. The position was critical. There being little or no current native literature, and few of the English nobility, the fate of English rested with the vernacular. Here, too, there was weakness, for the standard West Saxon did not extend beyond its own borders. Spoken English was still a series of dialects. If William had determined to force French on the English, it is difficult to see how he could have been withstood. William, however, made no such attempt, and English was thus saved. The re-emergence and triumph of English was to be but a matter of time. The Normans had conquered the English. They were destined to work great changes in England. But English was to conquer French, and this English was to mark a great advance on that of 1066.

**The Union of Norman and Englishman**—Many causes combined to give English the victory over French. These may be studied in detail in the history of the period. All we can do here is to indicate the most important of them.

(i) Norman French was handicapped in its struggle with English in that, as time went on, it diverged farther and farther from Continental French, so much so that to distinguish it from Continental French we have to speak of it as Anglo-French. At the time of the Conquest there was no standard French, and Norman French was only one of several French dialects. When a standard in French was fixed, it was Central or Parisian French that was chosen. There would thus have been nothing to gain by displacing the English dialects in favour of Anglo-French. Indeed, we find

the Normans had developed the art of war is seen in the many new terms that came in connected with the *battle* and the *tournament*. The many heraldic, chivalric, aristocratic words show us also the decorative side of the profession. The *Feudal System*, again, added a large number of words, both general and technical, connected with law, government, land, and property. Another result of the Conquest was a revival of religion in England and a reorganization of the Church. As a result many *ecclesiastical* terms were introduced connected with the ritual and dignities of the Church. The rise in the standard of comfort effected by the French is also seen in the names of new kinds of *food*, articles of *dress*, features of *architecture*, etc. In addition to all these there were many *miscellaneous* terms, each of which in its own way bears witness to how greatly Norman-French activities, customs, and outlook modified life in England. This new vocabulary will be found almost in its entirety in the work of Chaucer, who not only clearly mirrors the age, but also in temperament illustrates the mingling of English seriousness and French gaiety. About twenty per cent. of Chaucer's vocabulary is French.

(ii) **LATIN**—In addition to the above French loan-words, a considerable increase in Latin borrowings resulted from the Norman Conquest. This was due (1) to the Latin origin of French, which is descended from a popular or colloquial dialect of Latin. This made direct borrowing from Latin both natural and easy, though the French Low Latin was not all classical. (2) The wider knowledge of Latin which the Normans spread in England also helped. Latin was then, and for long afterwards, the universal language of Europe. It was the medium of instruction and intercourse in the universities of the day. But this does not mean that it was widely spoken; the scholars of the time were few in number. The learned books were all written in Latin, and the influence of this learning in England is seen in the many Latin *book-terms* that came in through Continental French in the fourteenth century. These are easily distinguishable from the older French words, or spoken terms as they are called. The book-terms carry their derivation on

English by Henry III, and within a hundred years English had made such headway that it was generally recognized as the national language in the schools (1349) and in the law-courts (1362). We are now to see, however, that English, though triumphant, had in the long struggle been profoundly modified both in grammar and vocabulary.

### LATE MIDDLE ENGLISH (1250-1450)

**Vocabulary**—The triumph of English about 1250 is nowhere more clearly seen than in the marked change in its vocabulary that then takes place. Up till 1250 such English literature as was produced showed few traces of French influence. As we shall see, the two important works of the first half of the thirteenth century, namely, Layamon's *Brut* (1215), and Orm's *Ormulum* (1205), contain a very small percentage of French words. It has been calculated that only about 500 of these came into English before 1250. After 1250, however, the influx of French terms was greatly accelerated, so much so that by 1400 some 4000 French words are supposed to have found a place in our vocabulary. It must be kept in mind that we are speaking here of the literary vocabulary. We may be certain that many more were used, at least occasionally, in everyday speech, but we have no means of estimating the number of these. The number found in the literature of the period, however, is a sufficiently clear indication of how rapidly the two races were being welded into one, and were fashioning a new English that would suit both. If English triumphed and won recognition as the national tongue, it did so largely because it adapted itself to the new conditions. If French decayed, it was not before it left a profound impression on English. We have now to trace that influence in the characteristics of Middle English.

**Foreign Additions**—(i) **ANGLO-FRENCH**—Of the 4000 French words introduced before 1400, more than 1000 are still in use. As might be expected, these reflect clearly the influence of the Norman-French civilization on the simpler life of the English. The extent to which

Further important differences are set out in the following table:

NORTHERN	SOUTHERN
<b>I. Verbs.</b>	
1. Weak verbs uninflected in present, e.g. <i>loved</i> (all persons and numbers).	<i>loredo, lovedest, lored</i> ; <i>loredon</i> . (Termination kept.)
2. Infinitive drop <i>en</i> ; past participle drops <i>y</i> or <i>i</i> ; e.g. <i>send, sent</i> .	<i>senien, send</i> .
3. Pres. participle in <i>-and</i> ; e.g. <i>be-and</i> .	in <i>-ing</i> or <i>-inde</i> ; e.g. <i>be-ting</i> .
4. <i>shal</i> (shall); <i>shuld</i> (should).	<i>schal</i> ; <i>schulde</i> .
<b>II. Nouns.</b>	
1. Plural in <i>-en</i> practically unknown.	<i>-en</i> common.
<b>III. Adjectives.</b>	
1. Uninflected.	Many inflexions (later, levelled to <i>-o</i> ).
2. <i>this</i> is uninflected.	<i>Is</i> inflected.
<b>IV. Pronouns.</b>	
<i>ic</i> or <i>ik</i> or <i>I</i> ; <i>seo</i> or <i>she</i> ; <i>that, thair</i> , <i>thair</i> ; <i>urs, our</i> ; <i>hirs, thurs</i> .	<i>ich</i> or <i>un</i> ; <i>he</i> ; <i>hu, here, hem</i> ; <i>ure, oure, hire, here</i> .
<b>V. Prepositions.</b>	
<i>at</i> (to); <i>fra</i> (from); <i>til</i> (to).	Unknown.
<b>VI. Spelling.</b>	
1. <i>a</i> as in <i>ban</i> (bore).	<i>o</i> as in <i>bon</i> .
2. <i>i</i> „ <i>winne</i> (joy).	<i>u</i> „ <i>wunne</i> .
3. <i>k</i> „ <i>kirk</i> .	<i>ch</i> „ <i>chirche</i> .
4. <i>f</i> „ <i>fel</i> .	<i>v</i> „ <i>vel</i> .
5. <i>qu, quh</i> as in <i>qu(h)at</i> .	<i>hw</i> „ <i>hwat</i> .

## MIDDLE SCOTS

This originally was a branch of Middle English, and represented the dialect spoken in the Lowlands of Scotland. In its early stages it was nearly identical with Northern English, as is seen in Barbour's *Brus*. At a later period it began to develop some well-marked features of its own. Some of these are set out on the next page. In some cases it showed French influence.

adequate literature. And it is only after, roughly, the year 1400 that the East Midland dialect becomes distinctly prominent, and in later stages supreme. In Early or Transition Middle English, from 1050 to 1250, there is no standard, and 'Middle English' is represented by a confused agglomeration of dialectal variations; the second period, from 1250 to 1400, is marked by the almost imperceptible rise of East Midland. It is not yet the standard; for it is still in the making.

The dialects of the Middle English period correspond to those of Anglo-Saxon, though they are given different names. Anglo-Saxon Northumbrian is now called *Northern*, Mercian is called *Midland*, and West-Saxon is called *Southern*. Kentish retains the same name, but is generally regarded as a branch of Southern. A branch of Northern is *Middle Scots*.

The dialects are not at the same stage of development or decay at the same time. Southern lagged most behind in the advance toward modern usage. Northern and Midland are most progressive. In many ways this can be exemplified; e.g. Northern soon discarded the suffix -en as a sign of the genitive of nouns, and adopted -es; Southern clung to the old Anglo-Saxon *se* and its inflected derivatives long after Northern had discarded all inflexion and kept solely to *the*. The matter will be more fully brought out below.

**Criteria for discriminating between the Dialects**<sup>1</sup>—For the sake of simplicity we omit consideration of the Midland dialect. In the examples given on the following pages, Midland, it will be discovered, embodies peculiarities which are both Northern and Southern, while possessing some definite peculiarities of its own.

**THE CHIEF CRITERION**—This is the plural number of the present indicative, which varies uniformly, according to the three main dialects, as follows:

N.  
*we loves*

M.  
*we loven*

S.  
*we loveþ.*

<sup>1</sup> For a fuller discussion Morris and Skeat's *Specimens of Early English* is the standard work.

## SPECIMENS OF EARLY MIDDLE ENGLISH

## I. SOUTHERN DIALECT

Nim cnihtes <sup>1</sup> biliue ;	Take knights quickly,
& send æfter þine <sup>5</sup> wiue <sup>2</sup> .	and send after thy wife,
& æfter þine <sup>5</sup> children <sup>1</sup> ;	and after thy children,
þan <sup>4</sup> gungen <sup>3</sup> & þan <sup>4</sup> olden <sup>3</sup> .	the young and the old ;
& æfter þine <sup>5</sup> cunnen <sup>1</sup> ;	and after thy kinsmen,
& afeoh heom <sup>6</sup> mid wunne.	and receive them with joy.
þenne heo <sup>6</sup> to þe cumeð,	When they to thee come,
þu <sup>6</sup> scalt habben <sup>7</sup> gærsome.	thou shalt have riches,
hæhlice heom <sup>6</sup> to ueden <sup>7</sup> ;	nobly them to feed,
& wurðliche scruden <sup>7</sup> .	and befittingly clothe.

LAYAMON, *Brut*

This specimen is early, and shows much evidence of transition from Old English to Middle.

(a) **GRAMMAR**—The grammar still shows traces of the inflexional system of Old English. (1) *Nouns*—*cunnen* (O.E. *cynn*) shows traces of weak declension; *children* (O.E. *cildru*) was strong in O.E., now it is weak; <sup>2</sup>*wiue* (O.E. *wif*) was *neuter* in O.E., now the natural feminine is substituted. Notice French plur. in <sup>1</sup>*cnihtes*. (2) *Adjectives and Article*—There is still much inflexion, but it is becoming confused. <sup>3</sup>The weak forms *gungen* and *olden*. <sup>4</sup>We have accus. plur. of the article *þan* for O.E. *þa*. <sup>5</sup>*þine* is indeclinable, being used as accus. fem. sing. and accus. masc. plur. (3) *Pronouns*—There is a close resemblance between O.E. and early Southern pronouns: cf. Sn. <sup>6</sup>*heo*, O.E. *hie*; Sn. *heom*, O.E. *hie*; Sn. *þu*, O.E. *þu*. (4) *Verbs*—There is still the infinitive in -en, <sup>7</sup>*habben*, etc.

This resemblance to O.E. shows that the passage is early.

(b) **VOCABULARY**—The passage is too short to permit of a satisfactory analysis of the vocabulary. The fact, however, that the words are all native English illustrates the character of the diction of the *Brut*. In the whole book, which runs to 16,000 lines, there are only 150 French words in all. That is, the inrush of Anglo-

**Adjectives**—The two forms strong and weak are nearly indistinguishable. The weak is often denoted by the levelled termination -e, but there is much confusion. We have *allō porō men*, where *porē* is strong and masculine plural; and in the same text we read *the achtundē day*, where the adjective is weak and neuter singular. Toward the end of the fifteenth century even this -e tends to disappear, especially in longer words.

**Pronouns**—The personal pronouns still retain most of their declension, as they do to the present day. There is still much diversity in spelling. *The* is almost indeclinable, though a few specimens of oblique case linger on in the Southern. *This*, the neuter of *þes*, is almost invariable in the singular; the plural is *these*, spelt in various ways. *That* is the relative pronoun. *Hua* begins to receive its modern dress as *who*, and is still declined.

**Verbs**—The strong and weak verbs are distinct. But there is a tendency for verbs to shift from the strong into the weak conjugation. Many of their peculiarities still remain with the strong verbs, but some modern forms begin to creep in. For instance, the 2nd pers. sing. of the preterite tends to drop the -e; e.g. 1st *bond*, 2nd *bond*, 3rd *bond*. All the conjugations of the weak verbs tend to get confused, and become identical with that of O.E. *lovien*. The infinitive *love* is common, especially in the North. Other more modern forms, such as *love*, *loves*, *loves*, in the present, become familiar. In Chaucer we still find in the present indicative the terminations -e, -est, -eth for 1st, 2nd, and 3rd persons singular, or the plural -en; the e in the 2nd person singular of the preterite is still found; the infinitive ends in -en or -e, e.g. *beēn*, the participles in -yng (present) and -en or -e (past), the latter sometimes retaining its O.E. affix ge- (in the form *y*, cf. *yclept*).



gen. *fæder*) and *son* (O.E. gen. *sun*). (2) *Adjectives and Article*—<sup>3</sup> Levelling-down; <sup>4</sup> *holy* (O.E. *halig*) is modern; *þe* is indeclinable—a sure sign of lateness in a Sn. text.

(b) VOCABULARY—Of foreign origin are *cristning*, *costes*, *Gostes*, *Amen*, *confirmen*. The subject of this extract accounts for the relatively high percentage (eighteen per cent.). The specimen is taken from a poem *On Baptism*, which naturally contains many church terms. Note, however, that most of these are early borrowings in O.E. period.

(c) DIALECT—(1) <sup>5</sup> *Verbs*—Strongly Sn. forms are *beþe* (for *beep*), *confirmen*, *cristni*, and the *i-* in *ired*. (2) <sup>6</sup> *Pronoun*—*ich* is Sn.; Nn. is *I*. (3) Sn. spelling is seen in *Englissche* (Nn. *Englisse*); *Uader* (almost Kentish); *wane* (Nn. *quen*); *þertoe* (Nn. *till*).

### 3. NORTHERN DIALECT

þai<sup>1</sup> folud o<sup>2</sup> þis *stern* þe *leme*,  
Til þai<sup>1</sup> come in-to Ierusalem;  
Bot fra þai<sup>1</sup> come þar<sup>3</sup> *als-suith*,  
þe *stern* it hid and *can unkyth*,  
Thoru þe might of sant Drighin,<sup>4</sup>  
For Herods sak his *wiþerwin*.  
þat wist þof-quer<sup>5</sup> þe kinges noght,  
Bot *wend haf funden* þat þai<sup>1</sup> soght.  
þai<sup>1</sup> toke þair<sup>6</sup> *gesting* in þe tun,  
And *spird* him efter<sup>7</sup> vp and dun;  
Bot þe burgesses o<sup>2</sup> þe *cité*,  
*Thoght ferli quat*<sup>8</sup> þis thing suld<sup>9</sup> be;  
þai<sup>1</sup> asked quat<sup>8</sup> þai<sup>1</sup> soght, and þai  
Said, 'a blisful child, par fai,  
He sal<sup>10</sup> be king of kinges alle,  
To *hend*<sup>11</sup> and fete we sal<sup>10</sup> him  
falle<sup>12</sup>.

<sup>1</sup> Nn.; Sn. is *hii*. <sup>2</sup> Nn. for *of*.  
(*star*) (*light*)

<sup>3</sup> Nn.; Sn. is *ther*. (*as quickly as possible*) (*did disappear*)

<sup>4</sup> Nn. spelling; Sn. is *Drithin*.  
(*enemy*)

<sup>5</sup> Nn. spelling; Sn. is *whether*.  
(*thought they had found*)

<sup>6</sup> Nn.; Sn. is *here*. (*quest*)

<sup>7</sup> Nn.; Sn. is *after*. (*inquired*)

<sup>8</sup> Nn. spelling; Sn. is *hwat*. <sup>9</sup> Nn.;  
Sn. is *scholde*. (*thought it a wonder*)

<sup>10</sup> Nn.; Sn. is *shal*.

<sup>11</sup> Nn.; Sn. is *hand*. <sup>12</sup> Nn.; Sn. is  
*fallen*.

#### *Cursor Mundi*

On a casual inspection this passage seems rather strange; but another glance should convince the reader that the differences lie not in grammar, but in pronunciation, which is represented by the

wel-ny an eighte<sup>2</sup> bussheles, as <sup>1</sup> Sn.; Nn. is thaim.  
hem<sup>1</sup> thoghte.

No lenger thanne after Deeth they  
soghte,

but ech<sup>6</sup> of hem<sup>1</sup> so glad was of <sup>5</sup> Sn.; Nn. is ilk. (See *enrich*,  
that sighte, line 1.)

for that the floynys been<sup>6</sup> so faire<sup>2</sup> <sup>6</sup> Midland verb.

and brighte<sup>2</sup>,

that doun they set hem<sup>1</sup> by this

precious hoord,

The worste<sup>1</sup> of hem<sup>1</sup> he spak the <sup>1</sup> This is now the weak inflexion  
firste<sup>1</sup> word. (*worste* is nom. sing. masc.,  
*firste* is accus. sing. neut.)

CHAUCER, *Pardoner's Tale*

*firste* is accus. sing. neut.)

The *dialect* is seen to be a mingling of Northern and Southern forms. Hence it is Midland. The levelling-down of inflexions shows that it is late.

VOCABULARY—The percentage of French words is here about eight. This, however, is much lower than Chaucer's general average, which, as we have already noted, is about twenty per cent. The words are *riourtes*, *floynys* (Italian), *fyne*, *weyned*, *precious*, *bussheles*.

## 2. SOUTHERN DIALECT

bis bepe<sup>5</sup> þe wordes<sup>1</sup> of cristning  
Bi þyse<sup>3</sup> Englißsche<sup>2</sup> costes<sup>1</sup>:

'Ich cristin<sup>5</sup> þe ine þe Uader<sup>2</sup> name,  
And Sone<sup>2</sup> and Holy<sup>1</sup> Gostes'—

And more,

'Amen !' wane hit his ised<sup>5</sup> þertoe,  
Confirmeþ<sup>5</sup> þet þer-to-fore.

WILLIAM OF SHOREHAM

These are the words of christening  
In these English lands:

'I baptize thee in the Father's name,  
And Son's and Holy Ghost's;—

And in addition

When 'Amen' is said to it,  
It confirms that before.

In this example we have a strongly Southern extract, of a date about fifty years before Chaucer. The difference seems far more than that caused by fifty years, since the dialect is much more archaic. (a) GRAMMAR—(1) *Nouns*—<sup>1</sup> *wordes* shows modern influence. O.E. plur. was *word*. <sup>2</sup> The old genitives are kept in *Uader* (O.E.

- (i) Whan come was the *moneth* of Maie,  
 She wolde *walke* vpon a daie,  
 And that was er the sonne arist [*arose*],  
 Of women but a *fewe* it wist.

GOWER, *Confessio Amantis*

(j) For Seneca saith: 'Yf hit so be that thou ne may thy own counceill hyde, how darst thou pray any other *wight* to hyde thy counceill, and kepe it secrete?' But, natheles, yf thou wene sikerly that thy bewreyng of thy counceill to a personne will make thy condition *stonden* in the better plight, then shal thou telle him thy counceyll in this wise.

CHAUCER, *Tale of Melibæus*

(k) The Counsale *ordanis* the baillies to reforme all the *wobstaris wechtis*, baith *stane*, half stane, quarter, half-quarter, pound, half pound, tron wecht, to be made with ringnis and deliverit to thame, conforme to the wechtis of Edinburgh and to mak thame *on* the wobstaris expensis.

*Burgh Records*

2. Examine the following extracts from Middle English. (1) Write a note on the state of the flexions; (2) and so deduce approximately the date of the passage. (3) Point out any dialect forms; (4) and so state the dialect in which the passage is written. (5) Comment upon the vocabulary: find amount of foreign element, etc. (6) Point out any words now lost or changed in meaning.

- (a) Sumer is i-cumen in,  
 Lhude sing cuccu:  
 Groweth sed, and bloweth med,  
 And springth the wde nu.  
 Sing cuccu, cuccu.

Summer is coming,  
 Loud sing, cuckoo:  
 Groweth seed and bloweth mead,  
 And springeth the wood now.  
 Sing cuckoo, cuckoo.

Awe bleteth after lombe,  
 Lhouth after calue cu;  
 Bulluc sterteth, bucke verteth;  
 Murie sing cuccu,  
 Cuccu, cuccu.  
 Wel singes thu cuccu;  
 Ne swik thu nauer nu.  
 Sing cuccu nu,  
 Sing cuccu.

Ewe bleateth after lamb,  
 Loweth after calf the cow;  
 Bullock starteth, buck verteth [*hides*];  
 Merry sing cuckoo:  
 Cuckoo, cuckoo.  
 Well sing'st thou cuckoo;  
 Nor cease thou ever now.  
 Sing cuckoo now,  
 Sing cuckoo.

*Old Song*

(c) VOCABULARY—*Gestis, storeis, cairis, preissis, forrest* are French, and *firth* is Danish. Foreign element, 12 per cent.

## EXERCISES

I. (1) Translate the following short extracts into Modern English. (2) Annotate the words italicized. (3) Give approximately the period of Middle English to which each belongs. (4) Note Romance element.

(a) On *þis gær wærd þe king* Stephen ded & bebyried þer his wif & his sune *wæron* bebyried æt Fauresfeld þæt minstre *hi makeden*.

*Old English Chronicle*

(b) For *Engelond* ys ful ynow of fruyt and of *tren*,  
Of *wodes* and of parkes, that joye yt ys *to sen*.

ROBERT OF GLOUCESTER

(c) The fift es of domesday, the last day of *alle*,  
And of the takens [*tokens*] that byfor *sal falle*.

*The Prikke of Conscience*

(d) Mony *ladde* [*lad*] there forth leapt, to *lave* and to kest [*cast*]  
*Scopen* [*scoop*] out the *scathel* [*scatheful*] water that fayn scape  
*wolde*.

*Patience*

(e) *Herket* to me *gode* men  
Wiues *maydnes* and alle *men*  
Of a tale that *ich* you wile *telle*. *Havelok the Dane*

(f) And Walwain gon to *ualle*, And Walwain gan to fall,  
And feol a *there corthe*; And fell on the earth;  
His *aermes brekeen beine*. His arms both brake.

LAYAMON, *Brut*

(g) And therfore *Sarrazines* that be deuout *drynken neuer* no wyn, but sum drynken it *priuely*, for *sif thei* dronken it openly thei *scholde ben* reprovud. But thei drynken *gode* beuerage and *swete* and *norysshynge* that is made of Galamell, and *that is that* men maken sugr' of that is of right gode saunor, and it is gode for the *breest*.

*The Voiage and Trauayle of Syr John Maundeuile*

(h) *The* wear twenty *hondriþ* spear-men good  
*Withouten* any fayle;  
The wear borne a-long be the *watter a Twyde*,  
*Yth* [*in the*] bowndes of Tividale.

*Chery Chase*

And smale fowles maken melodye,  
 That slepen al the night with open ye,—  
 So priketh hem nature in hir corages,—  
 Than longen folk to goon on pilgrimages,  
 And palmers for to seken straunge strondes,  
 To ferne halwes, couth in sondry londes.

CHAUCER, *Prologue*

- (f) Now ginneth the Gloton for to go to schrifte,  
 And carieth him to chircheward his schrift for to telle.  
 Thenne Betun the brewstere bad him good morwe,  
 And sithen she asked of him whider that he wolde?  
 'To holi chirche,' quod he, 'for to here masse,  
 And sithen I wil be shryven and synne no more.'  
 'I have good ale, gossib,' quod she. 'Gloton, wilt thou  
 assaye?'  
 'What havest thou?' quod he. 'Any hote spices?'  
 'I have peper and piones and ane pound of garlik,  
 A ferthing-worth of fenel-seed for fasting-dayes.'

LANGLAND, *Piers Plowman*

(g) Synge we to the Lord for he is magnified gloriousli; he castide down  
 the horse and the stiere in to the see. My strengthe and my preising is the  
 Lord; and he is maad to me in to heelth. This is my God, and Y schal  
 glorifie hym; the God of my fadir, and I schal enhaunse hym. The Lord  
 is as a man fighter, his name is Almighti; he castide down in to the see the  
 charis of Farao, and his oost. Hire chosun princis weren drenchid in the  
 reed see; the depe watris hiliden hem; thee gedin down in to the depthe as  
 a stoon.

*Bible, Purvey's (?) Translation*

- (h) A ! fredome is a nobill thing !  
 Fredome mayss man to haiff liking !  
 Fredome all solace to man giffis ;  
 He levys at ess that frely levys !  
 A noble hart may haiff nane ess,  
 Na ellys nocht that may him pless,  
 Gyffe fredome failzhe : for fre liking  
 Is zharnyt [*yearned*] our all othir thing.  
 Na he, that ay hass levyt fre,  
 May nocht knaw weill the propyrtie,  
 The angyr, na the wrechyt dome,  
 That is couplyt to foule thyrdome.

BARBOUR, *Brus*

- (b) Trait ilk trew Barroun, as he war thy brother,  
 Quhilk mon at neid, thee and thy realme defende ;  
 Quhen suddantlie one doith oppresse one uther,  
 Lat Justice, myxit with mercy, thame amende.  
 Have thou thair hartis, thou hes yneuch to spend :  
 And, be the contrar, thou art bot Kyng of Bone,  
 From tyme thyne hereis [*barons'*] hartis bene from thee gone.  
 LINDSAY, *King's Papingo*

(c) And for als moche as it is longe tyme passed that ther was no generalle passage ne vyage over the see ; and many men desiren for to here speke of the Holy Lond, and han therof gret solace and comfort ; I, John Maunde-ville, Knyght alle be it I be not worthi, that was born in Englonde, in the town of Seynt Albones, passede the see, in the yeer of our Lord MCCCXXII, in the day of Seynt Michelle ; and hidra to have been longe tyme over the see, and have seyn and gon thorghe manye dyverse londes, and many provynces and kingdomes and iles and have passed thorghout Turkey, Percy, Surrye, Egypt the highe and the lowe, Ermony, Inde the lasse and the more, and many iles, that ben abouten Inde where dwellen many dyverse folkes and of dyverse maneres and schappes of men, of which I schalle speke more pleylny hereafter.

MANDEVILLE, *Travels*

- (d) Whanne þis werwolf was come to his wlonk denne [*grand den*],  
 & hade brouȝt bilfoder [*food*] for þe barnes mete,  
 þat he had wonne [*obtained*] with wo [*trouble*] wide wher [*round*] a-boute,  
 þan fond he nest and no neiȝ [*non eis = no egg*] for nouȝt nas þer leued  
 [*left*],  
 & whan þe best [*beast*] þe barn missed, so balfully he grinneþ,  
 þat alle men vpon molde [*earth*] no miȝt telle his sorwe.  
 For reuliche [*ruefully*] gan he rore, & rent al his hide,  
 & fret [*ate, bit*] oft of þe erþe & fel down on swowe [*in a swoon*],  
 & made þe most dool [*sorrow*] þat man miȝt diuise.

William of Palerne

- (e) Whan that Aprillē with his shourēs sote  
 The droghte of Marche hath perced to the rote,  
 And bathed every veyne in swich licour,  
 Of which vertu engendred is the flour ;  
 Whan Zephirus eek with his swete breeth  
 Inspirid hath in every holt and heeth  
 The tendre croppēs, and the yonge sonne  
 Hath in the Ram his halfē cours y-ronne,

the words italicized. (5) Find the proportion of French and Latin words in the vocabulary.

- (a) Within the hall,<sup>1</sup> neither rich nor yett poore  
 Would do for me aught, altho' I shold dye,  
 Which seeing I gat me out of the doore  
 Where Flemynges began on me for to cry  
 Master what will ye copen [*change*] or by?  
 Fyne felt hattes, or *spectacles to reede*,  
 Lay down your sylver, and here may you *speede*.

Then to the Chepe<sup>2</sup> I began me *drawne*  
 Where *mutch* people I saw for to stande.  
 One ofered me velvet, sylke, and lawne,  
 Another he taketh me by the hande,  
 'Here is *Parys* thred and the fynest in the land'—  
 I never was used to such thyngs indede  
 And wantyng money I myght not spede.

SKELTON, *London Lackpenny*

- (b) In a somer *sesun*, whan softe was the sonne,  
 I *shope* me into a shroud, a sheep as I *were*;  
 In habite of an *hermite*, unholy of werkes,  
*Wende* I wyde in this world, wondres to *here*.  
 But in a *Meyes* morwynnge, on Malverne *hulles*,  
*Me bifel* a *ferly*, a *feyrie me thouhte*;  
 I was wery of *wandring* and wente me to reste  
 Under a brod banke, bi a *bourne* syde,  
 And as I lay and lened, and loked on the waters,  
 I slumberde *on a slepyng*; it sownede so murie.

LANGLAND, *Piers Plowman*

(c) After that I had *accomplysshed* and fynysshed dyvers hystories, as well of contemplancon as of other *hystorial* and worldly actes of grete conquerours and prynces, and also certayn bookes of *ensaumples* and doctryne, many noble and dyvers gentylmen of thys *royame* of Englonde *camen* and demaunded *me* many and oftymes wherfore that I *have not do make* and emprynte the noble hystore of the *Saynt Greal*, and of the most renound Crysten kyng, fyrst and chyef of the thre best *crysten* and worthy, Kyng Arthur, *whyche* ought moost to be remembred emonge us Englysshe men

<sup>1</sup> Westminster Hall.

<sup>2</sup> Cheapside.

(i) Thaet witen ge wel alle, thaet we willen and unnen, thaet thaet ure raedesmen alle other the moare dael of heom, thaet beoth ichosen thurg us and thurg thaet loandes folk on ure kuneriche, habbeth idon and schullen don in the worthnesse of Gode and on ure treowthe for the frem of the loande thurg the besigte of than toforeniseide redesmen, beo stedefaest and ilestinde in alle thinge a buten aende, and we hoaten alle ure treowe in the treowthe, that heo us ogen, thaet heo stedefaestliche healden and swerien to healdan and to werien the isetnesses.

*Proclamation of Henry III*

3. (1) Compare the two following parallel passages from the Bible with regard to (a) their grammatical flexions; (b) the foreign element; (c) the dialect forms. (2) Say which is the later version, giving reasons.

Nicodeme answerid and seide to hym, hou moun these thingis be don, ihesus answerid: and seide to hym, thou art a maister in israel? and knowest not these thingis? truli, truli I seie to thee: for we speken that that we witen, and we witnessen, that that we han seen, and ye taken not oure witnessynge, if I haue seide to you ertheli thingis, and ye bileuen not, hou if I seie to you heuenli thingis: schuln ye bileue? and no man stieth in to the heuene, but he that cam down from heuene: mannes sone that is in heuene.

WYCLIF

This know ye well all, that we wil and grant that which our counsellors, all or the greater part of them, who are chosen by us and by the land's people in our kingdom, have done and shall do, to the honour of God and in allegiance to us, for the good of the land, by the ordinance of the aforesaid counsellors, be stedfast and permanent in all things, time without end, and we command all our true men by the faith that they owe us, that they stedfastly hold, and swear to hold and defend the regulations.

And Nicodemus answered and sayde vnto him: how can these thinges be? Jesus answered and sayde vnto him: arte thou a master in Israel, and knowest not these thinges? Verely verely, I saye vnto the, we speake that we knowe, and testify that we have sene: and ye receave not oure witnes. Yf when I tell you erthely thinges, ye beleve not: how shuld you beleve, yf I shall tell you of hevenly thinges?

And no man ascendeth vp to heaven, but he that came doune from heaven, that is to say, the sonne of man which is in heaven.

TYNDALE

4. (1) Translate the following late Middle English extracts into Modern English. (2) Point out the places where your version differs from the original. (3) Write a note on the grammatical flexions. (4) Annotate



the words italicized. (5) Find the proportion of French and Latin words in the vocabulary.

- (a) Within the hall,<sup>1</sup> neither rich nor yett poore  
 Would do for me aught, altho' I shold dye,  
 Which seeing I gat me out of the doore  
 Where Flemynges began on me for to cry  
 Master what will ye copen [*change*] or by?  
 Fyne felt hattes, or *spectacles to reede*,  
 Lay down your sylver, and here may you *speede*.

Then to the Chepe<sup>2</sup> I began me *drawne*  
 Where *mutch* people I saw for to stande.  
 One ofered me velvet, sylke, and lawne,  
 Another he taketh me by the hande,  
 'Here is *Parys* thred and the fynest in the land'—  
 I never was used to such thyngs indede  
 And wantyng money I myght not *spede*.

SKELTON, *London Lackpenny*

- (b) In a somer *sesun*, whan softe was the sonne,  
 I *shope* me into a shroud, a sheep as I *were*;  
 In habite of an *hermite*, unholy of werkes,  
 I *wende* I wyde in this world, wondres to *here*.  
 But in a *Meyes* morwynyng, on Malverne *hulles*,  
 I *me bifel* a *ferly*, a *feyrie me thouhte*;  
 I was wery of *wandring* and wente me to reste  
 Under a brod banke, bi a *bourne* syde,  
 And as I lay and lened, and loked on the waters,  
 I slumberde *on a slepyng*; it sownede so murie.

LANGLAND, *Piers Plowman*

(c) After that I had *accomplysshed* and *fynysshed* dyvers hystoryes, as well of contemplacyon as of other *hystorial* and worldly actes of grete conquerours and prynces, and also certayn bookes of *ensaumples* and doctryne, many noble and dyvers gentylmen of thys *royame* of Englund *camen* and demaunded me many and oftymes wherfore that I *have not do make* and emprynte the noble hystore of the *Saynt Greal*, and of the most renound Crysten kyng, fyrst and chyef of the thre best *crysten* and worthy, Kyng Arthur, *whyche* ought moost to be remembred emonge us Englysshe men

<sup>1</sup> Westminster Hall.

<sup>2</sup> Cheapside.

(2) Thaet witen ge wel alle, thaet we willen and unnen, thaet thaet ure raedesmen alle other the moare dael of heom, thaet beoth ichosen thurg us and thurg thaet loandes folk on ure kuneriche, habbeth idon and schullen don in the worthnesse of Gode and on ure treowthe for the frem of the loande thurg the besigte of than toforeniseide redesmen, beo stedfaest and ilestinde in alle thinge a buten aende, and we hoaten alle ure treowe in the treowthe, that heo us ogen, thaet heo stedfaestliche healden and swerien to healdan and to werien the isetnesses.

*Proclamation of Henry III*

3. (1) Compare the two following parallel passages from the Bible with regard to (a) their grammatical flexions; (b) the foreign element; (c) the dialect forms. (2) Say which is the later version, giving reasons.

Nicodeme answerid and seide to hym, hou moun these thingis be don, ihesus answerid: and seide to hym, thou art a maister in israel? and knowest not these thingis? truli, truli I seie to thee: for we speken that that we witen, and we witnessen, that that we han seen, and ye taken not oure witnessynge, if I haue seide to you ertheli thingis, and ye bileuen not, hou if I seie to you heuenli thingis: schuln ye bileue? and no man stieth in to the heuene, but he that cam down from heuene: mannes sone that is in heuene.

WYCLIF

This know ye well all, that we will and grant that which our councillors, all or the greater part of them, who are chosen by us and by the land's people in our kingdom, have done and shall do, to the honour of God and in allegiance to us, for the good of the land, by the ordinance of the aforesaid councillors, be stedfast and permanent in all things, time without end, and we command all our true men by the faith that they owe us, that they stedfastly hold, and swear to hold and defend the regulations.

And Nicodemus answered and sayde vnto him: how can these thinges be? Jesus answered and sayde vnto him: arte thou a master in Israel, and knowest not these thinges? Verely verely, I saye vnto the, we speake that we knowe, and testify that we have sene: and ye receave not oure witnes. Yf when I tell you erthely thinges, ye beleve not: how shuld you beleve, yf I shall tell you of hevenly thinges?

And no man ascendeth vp to heaven, but he that came doune from heaven, that is to say, the sonne of man which is in heaven.

TYNDALE

4. (1) Translate the following late Middle English extracts into Modern English. (2) Point out the places where your version differs from the original. (3) Write a note on the grammatical flexions. (4) Annotate

- II. (1) Criticize on the same lines as the above the following imitation. (2) Compare with the extract from Chatterton, and say which comes nearer to genuine Middle English. (3) Of the two, which is meant to be the more archaic?

Mainely they all attonce upon him laid,  
 And sore beset on every side around,  
 That nigh he breathlesse grew, yet nought dismaid,  
 Ne ever to them yielded foot of grownd,  
 All had he lost much blood through many a wownd,  
 But stoutly dealt his blowes, and every way,  
 To which he turned in his wrathfull stownd,  
 Made them recoil, and fly from dredd decay,  
 That none of all the six before him durst assay.

SPENSER (*d.* 1599), *Faerie Queene*

## TRANSITION OR EARLY MODERN ENGLISH

(1450-1660)

**Phases of Modern English**—It will be seen from the table at p. 347 that we have divided the period of Modern English into Early Modern (1450-1660) and Late Modern (1660 to the present day). There have been so many marked changes in the language of the Modern period that some distinction is necessary. A three-fold division has been suggested: (1) sixteenth-century; (2) seventeenth-century; (3) from 1700 to our own day. A case might also be made out for a break about 1800. In eighteenth-century English there are not a few usages that have since become obsolete. Southey might be justly regarded as the first of the strictly Modern writers. It will be sufficient, however, for our present purpose to make a break only at 1660. The difference between the English of 1450-1660 and that of 1660 onwards is so great that any distinction we might make in the latter period would appear insignificant in comparison. This will become clear as we proceed.

**Important Events**—It will be seen that the period (1450-1660) which we have allowed for the transition from Middle to Modern English opens with the great events that mark the close of the

*tofore* al other crysten kynges. For it is notoyrly *known* thorough the unyversal world that there been ix worthy and the best that ever were, *that is to wete*, thre *faynyms*, thre Jewes, and thre crysten men.

CANTON, *Prologue to Malory's 'King Arthur'*

- (d) Ther I was bred (allas ! that *hardē* day)—  
 And *fostred* in a *roche* of marbul gray  
 So tendrely, that nothing *eyléd* me,—  
 I *nistē* nat what was adversitee,  
 Til I coude flee ful hye under the sky—  
 Tho dwelte a *tercēlet* me fastē by,  
 That semēd welle of *allē* gentillesse ;  
 Al were he ful of *treson* and falsnesse,  
 It was so wrappēd under humble *chere*,  
 And under hewe of trouthe in swich *manere*,  
 Under *plesance*, and under bisy *peyne*,  
 That no wight koude *han* wend he koude *seyne*,  
 So depe in greyn he dyēd his *coloures*.

CHAUCER, *Canterbury Tales*

5. I. (1) The following is an imitation of Middle English poetry. Criticize the language with regard to the following : (a) the use or abuse of the final *e* ; (b) the presence or absence of peculiarities of dialect ; (c) the use of such archaisms as *ne moe*, etc. ; (d) the form of such words of O.E. origin as *ravenne* and *owle* ; (e) the form of Romance words, e.g. *daunce*. (2) Sum up, and say whether or not the extract is a fair imitation.

O ! synge untoe mie roundlaie,  
 O ! droppe the brynie teare wythe mee,  
 Daunce ne moē atte hallie daie,  
 Lycke a reynynge ryver bee ;  
 Mie love ys dedde,  
 Gon to hys death-bedde,  
 Al under the wyllowe tree.

Harke ! the ravenne flappes hys wyngē  
 In the briered delle belowe ;  
 Harke ! the dethe-owle loude dothe synge,  
 To the nyghte-mares as they goe ;  
 Mie love ys dedde,  
 Gonne to hys deathe-bedde,  
 Al under the wyllowe-tree.

CHATTERTON (d. 1770), *Ælla*

which it called forth. The importance of these translations lies in the fact that they were based on Wyclif's, and thus carried on the pure English tradition. Nor must we forget that the Church services took an English form. This, as we shall see, did much to save English from serious dangers to which it was being exposed from other quarters.

iv. THE REVIVAL OF LEARNING—This was the most remarkable phase of the great movement known as the Renaissance—that awakening of Europe to which all the events of the time may be traced. We have already touched on the Early Renaissance of the fourteenth century; that, however, was but the dawn of the new day that reached its noon in the sixteenth century. Being concerned here only with the development of English, we shall content ourselves with noting how that development was mainly affected by the new learning, *i.e.* the wider knowledge of Latin and the new knowledge of Greek. Even though scholars used Latin as much as ever, the æsthetic elements in Latin and Greek reacted later on the vernacular.

(a) English was called on to satisfy to its fullest extent the *new impulses and ideas* that began to clamour for expression. The English outlook on life was so rapidly and greatly widened that its old adaptability to new mental conditions was stretched to the utmost.

(b) The Renaissance thus led to an *immense literary productivity*. The number of writers multiplied, and the increased practice and experiment in literature led to the employment of all the resources of the older language. These, as we shall see, proved inadequate.

(c) The new knowledge of the classical tongues supplied English writers with *valuable and varied models of style*, and thus relieved the poverty of literary form that, with but few exceptions, had hitherto marked English literature. New styles lead to new uses of language, and above all to discrimination in the choice of words.

(d) The most marked effect on English was the *large addition of Latin and Greek words to the vocabulary*. There was literally an

Middle Ages and the beginning of the Modern era. Just as the history of England (and indeed of Europe) shows the form and pressure of the time, so also does the English language. Both in grammar and vocabulary English underwent great changes, and approximated to the form now in use. The events which should be noted as mainly determining these developments in our language are as follows:

i. **THE TUDOR DYNASTY**—With the establishment of the strong Tudor line in 1485 England entered on a new epoch. Under the Tudor policy the unification of the people proceeded apace, and in spite of setbacks was triumphantly completed by Elizabeth. When we remember the part played by this national unity in the great literary outburst of the second half of the sixteenth century, we see at once the importance of 1485 not only in the history of our literature, but also in that of our language. The literature found a worthy medium in the language, which had been rapidly adapting itself to the time. It must be remembered, however, that the Revival of Learning militated against the vernacular. Latin got a new lease of life in the work of the scholars of the day.

ii. **EXPLORATION AND COMMERCE**—The discovery of the West Indies by Columbus in 1492 and of the Cape of Good Hope route to Asia by Vasco da Gama in 1497 had enormous indirect influence on English. These events gave England the key to the new trade-routes, and placed her at the very centre of modern Europe. This not only led to military and commercial initiative on the part of the English, but brought to bear on them many new and fruitful influences. New words were made known to them, and new worlds of thought were opened up that called for adequate expression.

iii. **THE REFORMATION**—This great movement which had been preparing so long had an important bearing on the development of English. In opening a vast realm of thought and feeling it made a unique demand on language. Its direct influence on English is seen in the voluminous literature of controversy which it inspired, and above all in the various translations of the Bible

are English rather than Scots authors, and even Burns has a considerable English element in both his poetry and his prose.

**Classical Borrowings**—Nothing marks off the Modern from the Middle period of English more clearly than the new vocabulary. In the foregoing survey of contemporary events we have indicated how under the pressure of the affairs of the time the resources of English were not only strained to the utmost, but also enormously increased. As we have seen, the bulk of the new words came in from Latin and Greek as a result of the new learning. The importance of these loan-words lies (1) in their number, and (2) in their character. Not only were they very numerous; they were also literary, and thus added a valuable element to our vocabulary on that side on which it was most deficient. The earlier classical borrowings were made from a literature different from that which was now being so copiously drawn upon. In the Middle Ages it was the *litteræ didacticæ*, i.e. the Latin scholastic works; now it was the *litteræ humaniores*, i.e. the poetry, drama, history, etc., of the great secular writers of Greece and Rome. Hence English was incalculably enriched both in ideas and expressiveness. This is abundantly illustrated in Shakespeare, as indeed in all the Elizabethan literature.

**Italian Borrowings**—When we remember that Italy was the home of the New Learning, it is not surprising to find that we borrowed very many Italian words. These came in with the abundant translations (mostly through French) of Italian works, in which Shakespeare and other Elizabethan writers found a rich mine of new subjects. The many Englishmen who travelled on the Continent in this period also helped to swell the number of Italian loan-words. The following are examples: *alert, cassock, doge, grotto, incarnadine, monkey, nuncio, pedant, sonnet, tuck*. The English vocabulary of the fine arts is also largely composed of Italian borrowings, but most of these belong to the eighteenth century (p. 414). From the examples given above it will be seen that the Italian loan-words of the sixteenth century were mainly 'literary' as opposed to the later 'technical' terms. While many of these came through French, it must

inrush of classical terms so great that the character of the vocabulary seemed about to be changed completely.

v. **THE INTRODUCTION OF PRINTING** into England in 1476 by Caxton was of incalculable importance in the history of the English language. The old scribal method of book-production tended to perpetuate dialectal differences of idiom and spelling. The printing press made for uniformity and fixity by stereotyping a group of language forms that were already in process of becoming standardized.

vi. **THE STANDARDIZATION OF ENGLISH** was a natural concomitant and sequel to the foregoing events. As we have seen in our survey of Middle English, England was divided linguistically into Northern, Midland, and Southern. For various reasons, which we are now to give, Midland triumphed over its neighbours. To be exact, it was East Midland, the variant of Midland that prevailed in East Anglia, that became standard English. The following conditions determined the supremacy of East Midland.

(a) The geographical position of Midland gave it an enormous advantage over Northern and Southern. It not only prevented Northern and Southern from effectively influencing each other, but was able to incorporate elements from both of those dialects. Of the three it might easily become the most representative.

(b) Its area, lying as it did between the Thames and the Humber, included London and the university towns of Oxford and Cambridge. In those days, it may also be noted, East Anglia was one of the most important industrial districts in England. In itself, the fact that London lay within its borders was sufficient to fix East Midland as standard English.

(c) The leading writers of the period employed East Midland—a sure sign of its growing importance; and when Caxton used it its selection was to all intents and purposes made certain. Indeed, from this time onward the great bulk of the literature was in East Midland. A glance at the table at p. 347 will show that only a few writers carried on the old Northern and Southern traditions. If, further, we take the Scots writers who represent the Northern, we find that their work is bilingual or bidialectal. Scott and Stevenson



and novel modes of expression. Two main objections were made to their adoption—(1) that they led to obscurity and (2) that they were affected. Both of these objections apply to most borrowings. The strongest objection to many of the new words was that by their very length and abstractness they were foreign to the genius of English, which, as we have seen, was simple and concrete. Then there was the further difficulty of making a suitable selection from the very large number of new words that were clamouring for acceptance. Selections were attempted, but many of the words that were approved of soon disappeared, and others that were disapproved of found their way into the vocabulary.

The final selection was made, not by the critics of language, but by the great writers of the day, notably Shakespeare. Shakespeare, of course, was a critic as well as an employer of words. In his plays he illustrates the obscurity and affectation that arose from the indiscriminate use of new terms. Much of his humour is that which results from the misuse of words. He delights in putting the foreign borrowings into the mouth of an illiterate character, such as Dogberry, and in making him mispronounce and misinterpret them. The affectation is also held up to ridicule, as in his various satires of pomposity and pedantry. In *Much Ado about Nothing* Benedick humorously complains that Claudio 'was wont to speak plain and to the purpose, like an honest man and a soldier; and now he is turn'd orthographer, his words are a very fantastical banquet,—just so many strange [foreign] dishes.' It is in *Love's Labour's Lost*, however, that Shakespeare gives us, in the characters of the curate, the schoolmaster, and the knight, the best picture we possess of the debasement of English in his day through the lack of discrimination and of humour.

**Euphuism**—The Elizabethan cult known as euphuism must not be regarded as synonymous with the abuses of language which we have described. Lyly, the originator of this new style of speech in his *Euphues*, stands on a very different plane from that of Shakespeare's Holofernes or Don Armado. Had euphuism consisted merely in the use of ink-horn and fantastic terms, it would hardly have

also be remembered that Italian has passed on to us words from Arabic, Persian, etc., as a result of the nation's long maritime and commercial supremacy, e.g. *turquoise*, *magazine*.

**Spanish Borrowings**—The maritime and commercial enterprise of England in the sixteenth century led to the introduction of Spanish words, if not on a large scale, at least to an appreciable extent. This contact with Spain was increased by the marriage of Mary and Philip, and in Elizabeth's reign by the political struggle that culminated in the defeat of the Armada. As might be expected, the Spanish loan-words are connected mainly with war and trade, and being therefore largely 'non-literary' do not rank with those from Latin and Italian. Even the fact that the great Spanish classic *Don Quixote* belongs to this period did not lead to any addition of literary terms. The following are typical borrowings: *don*, *armada*, *petronel*, *cargo*, *cask*. It must also be noted that many words, originally Arabic, American, etc., have come to us through Spanish as a result of the struggle with the Moors and the colonization of America.

**Miscellaneous Borrowings**—Of these, mention may be made of Dutch and French. The *Dutch* borrowings, though fairly numerous, are for the most part non-literary, being, like the Spanish examples, connected with war and commerce. The revolt of the Netherlands against Spain drew English volunteers in considerable numbers to the Continent, who brought back with them Dutch terms, and, as Shakespeare tells us, 'strange oaths.' The Protestant refugees who were continually passing between England and Holland also helped to introduce Dutch words. Finally, our own wars with the Dutch prolonged this influence well into the seventeenth century.

The stream of French loan-words is not markedly great. As we have indicated, French did not so much contribute from its own stock as pass on borrowings it had made from other languages, such as Italian. The direct French influence of this period was literary rather than linguistic.

**Revolt against Strange Words**—There were not wanting critics who viewed with alarm and contempt the inrush of foreign words

and novel modes of expression. Two main objections were made to their adoption—(1) that they led to obscurity and (2) that they were affected. Both of these objections apply to most borrowings. The strongest objection to many of the new words was that by their very length and abstractness they were foreign to the genius of English, which, as we have seen, was simple and concrete. Then there was the further difficulty of making a suitable selection from the very large number of new words that were clamouring for acceptance. Selections were attempted, but many of the words that were approved of soon disappeared, and others that were disapproved of found their way into the vocabulary.

The final selection was made, not by the critics of language, but by the great writers of the day, notably Shakespeare. Shakespeare, of course, was a critic as well as an employer of words. In his plays he illustrates the obscurity and affectation that arose from the indiscriminate use of new terms. Much of his humour is that which results from the misuse of words. He delights in putting the foreign borrowings into the mouth of an illiterate character, such as Dogberry, and in making him mispronounce and misinterpret them. The affectation is also held up to ridicule, as in his various satires of pomposity and pedantry. In *Much Ado about Nothing* Benedick humorously complains that Claudio 'was wont to speak plain and to the purpose, like an honest man and a soldier; and now he is turn'd orthographer, his words are a very fantastical banquet,—just so many strange [foreign] dishes.' It is in *Love's Labour's Lost*, however, that Shakespeare gives us, in the characters of the curate, the schoolmaster, and the knight, the best picture we possess of the debasement of English in his day through the lack of discrimination and of humour.

**Euphuism**—The Elizabethan cult known as euphuism must not be regarded as synonymous with the abuses of language which we have described. Lyly, the originator of this new style of speech in his *Euphues*, stands on a very different plane from that of Shakespeare's Holofernes or Don Armado. Had euphuism consisted merely in the use of ink-horn and fantastic terms, it would hardly have

also be remembered that Italian has passed on to us words from Arabic, Persian, etc., as a result of the nation's long maritime and commercial supremacy, e.g. *turquoise*, *magazine*.

**Spanish Borrowings**—The maritime and commercial enterprise of England in the sixteenth century led to the introduction of Spanish words, if not on a large scale, at least to an appreciable extent. This contact with Spain was increased by the marriage of Mary and Philip, and in Elizabeth's reign by the political struggle that culminated in the defeat of the Armada. As might be expected, the Spanish loan-words are connected mainly with war and trade, and being therefore largely 'non-literary' do not rank with those from Latin and Italian. Even the fact that the great Spanish classic *Don Quixote* belongs to this period did not lead to any addition of literary terms. The following are typical borrowings: *don*, *armada*, *petronel*, *cargo*, *cask*. It must also be noted that many words, originally Arabic, American, etc., have come to us through Spanish as a result of the struggle with the Moors and the colonization of America.

**Miscellaneous Borrowings**—Of these, mention may be made of Dutch and French. The *Dutch* borrowings, though fairly numerous, are for the most part non-literary, being, like the Spanish examples, connected with war and commerce. The revolt of the Netherlands against Spain drew English volunteers in considerable numbers to the Continent, who brought back with them Dutch terms, and, as Shakespeare tells us, 'strange oaths.' The Protestant refugees who were continually passing between England and Holland also helped to introduce Dutch words. Finally, our own wars with the Dutch prolonged this influence well into the seventeenth century.

The stream of French loan-words is not markedly great. As we have indicated, French did not so much contribute from its own stock as pass on borrowings it had made from other languages, such as Italian. The direct French influence of this period was literary rather than linguistic.

**Revolt against Strange Words**—There were not wanting critics who viewed with alarm and contempt the inrush of foreign words

and novel modes of expression. Two main objections were made to their adoption—(1) that they led to obscurity and (2) that they were affected. Both of these objections apply to most borrowings. The strongest objection to many of the new words was that by their very length and abstractness they were foreign to the genius of English, which, as we have seen, was simple and concrete. Then there was the further difficulty of making a suitable selection from the very large number of new words that were clamouring for acceptance. Selections were attempted, but many of the words that were approved of soon disappeared, and others that were disapproved of found their way into the vocabulary.

The final selection was made, not by the critics of language, but by the great writers of the day, notably Shakespeare. Shakespeare, of course, was a critic as well as an employer of words. In his plays he illustrates the obscurity and affectation that arose from the indiscriminate use of new terms. Much of his humour is that which results from the misuse of words. He delights in putting the foreign borrowings into the mouth of an illiterate character, such as Dogberry, and in making him mispronounce and misinterpret them. The affectation is also held up to ridicule, as in his various satires of pomposity and pedantry. In *Much Ado about Nothing* Benedick humorously complains that Claudio 'was wont to speak plain and to the purpose, like an honest man and a soldier; and now he is turn'd orthographer, his words are a very fantastical banquet,—just so many strange [foreign] dishes.' It is in *Love's Labour's Lost*, however, that Shakespeare gives us, in the characters of the curate, the schoolmaster, and the knight, the best picture we possess of the debasement of English in his day through the lack of discrimination and of humour.

**Euphuism**—The Elizabethan cult known as euphuism must not be regarded as synonymous with the abuses of language which we have described. Lyly, the originator of this new style of speech in his *Euphues*, stands on a very different plane from that of Shakespeare's Holofernes or Don Armado. Had euphuism consisted merely in the use of ink-horn and fantastic terms, it would hardly have

also be remembered that Italian has passed on to us words from Arabic, Persian, etc., as a result of the nation's long maritime and commercial supremacy, e.g. *turquoise*, *magazine*.

**Spanish Borrowings**—The maritime and commercial enterprise of England in the sixteenth century led to the introduction of Spanish words, if not on a large scale, at least to an appreciable extent. This contact with Spain was increased by the marriage of Mary and Philip, and in Elizabeth's reign by the political struggle that culminated in the defeat of the Armada. As might be expected, the Spanish loan-words are connected mainly with war and trade, and being therefore largely 'non-literary' do not rank with those from Latin and Italian. Even the fact that the great Spanish classic *Don Quixote* belongs to this period did not lead to any addition of literary terms. The following are typical borrowings: *don*, *armada*, *petronel*, *cargo*, *cask*. It must also be noted that many words, originally Arabic, American, etc., have come to us through Spanish as a result of the struggle with the Moors and the colonization of America.

**Miscellaneous Borrowings**—Of these, mention may be made of Dutch and French. The *Dutch* borrowings, though fairly numerous, are for the most part non-literary, being, like the Spanish examples, connected with war and commerce. The revolt of the Netherlands against Spain drew English volunteers in considerable numbers to the Continent, who brought back with them Dutch terms, and, as Shakespeare tells us, 'strange oaths.' The Protestant refugees who were continually passing between England and Holland also helped to introduce Dutch words. Finally, our own wars with the Dutch prolonged this influence well into the seventeenth century.

The stream of French loan-words is not markedly great. As we have indicated, French did not so much contribute from its own stock as pass on borrowings it had made from other languages, such as Italian. The direct French influence of this period was literary rather than linguistic.

**Revolt against Strange Words**—There were not wanting critics who viewed with alarm and contempt the inrush of foreign words

most excellent Authors. . . . Whether he [our Poet] used them by casualtye and custome, or of set purpose and choyse, . . . sure I think . . . that they bring great grace, and, as one would say, auctoritie to the verse. . . . Those auncient solemne wordes are a great ornament. . . . Yet nether every where must old words be stuffed in, nor the common Dialecte and maner of speaking so corrupted thereby, that, as in old buildings, it seme disorderly and ruinous. But all as in most exquisite pictures they use to blaze and portraict not only the daintie lineaments of beautye, but also round about it to shadowe the rude thickets and craggy clifts, that by the basenesse of such parts, more excellency may accrew to the principall; . . . Even so doe those rough and harsh termes enlumene . . . the brightnesse of brave and glorious words. . . . But if any will rashly blame such his purpose in choyse of old and unwonted words, him may I more justly blame . . . for in my opinion it is one special prayse of many, whych are dew to this Poete, that he hath laboured to restore, as to theyr rightfull heritage, such good and naturall English words, as have ben long time out of use, and almost cleane disherited. Which is the onely cause, that our Mother tonge, which truely of itself is both ful enough for prose, and stately enough for verse, hath long time ben counted most bare and barreine of both. Which default wheneas some endeavored to salve and recure, they patched up the holes with peces and rags of other languages, borrowing here of the French, there of the Italian, every where of the Latine; not weighing how il those tongues accorde with themselves, but much worse with ours: So now they have made our English tongue a gallimaufrey, or hodgepodge of all other speches.

The chief objection to this theory of diction is well expressed in Johnson's famous remark that 'Spenser in affecting the ancients writ no language.' Obsolete terms have a function in style in that they lend atmosphere to writing. It was not to be expected, however, that Spenser's example would be followed for the ordinary purposes of literature. It was too late in the day, even if it had been wise, to put in currency an old mintage. Even Spenser had to use the new literary coinage. The passage from the *Faerie Queene* which we append (p. 417) will be found to contain a variety of language elements. It

become, as it did, the language of the court, or cast its glamour, as it also did, on Shakespeare. One has only to examine the following extract from *Euphues* to see that Lyly uses many simple English terms, and that the new words he employs are for the most part those that were being generally accepted. It is not the diction of euphuism that is peculiar, but the style generally. What is most characteristic of euphuism is the balanced and antithetical structure of sentence and the lavish use of figures of speech and of allusion. Lyly employed these means to give beauty to English, which by itself was felt to be bare and unpicturesque.

Is the death the better if the life be the longer? no truly. For as neither he that singeth most, or praieth longest, or ruleth the sterne oftenest, but he that doth it best deserveth greatest praise, so he, not that hath most yeares but many virtues, nor he that hath graiest haire but greatest goodnes, lyveth longest. The chiefe beauty of life consisteth not in the numbring of many dayes, but in the using of vertuous dooings. Amongst plants those be best esteemed that in shortest time bring forth much fruite. Be not the fairest flowers gathered when they be freshest? The youngest beasts killed for sacrifice because they be finest? The measure of life is not length, but honestie, neither do we enter into life to the ende we should set downe the day of our death, but therefore do we live, that we may obey him that made us, and be willing to dye when he shal cal us.

LYLY, *Euphues*

Spenser's English—The new interest in words which marks the period under review is nowhere more prominent than in Spenser. Like Lyly, Spenser aimed at giving piquancy to his work, but by a wholly different method. The most characteristic feature of his style is his employment of old and obsolete English words. 'E. K.' (Spenser's friend Edward Kirke) defends this return to 'the ancients' in the famous letter to Gabriel Harvey, in recommendation of the *Shepherd's Calendar*. The following are the more important passages:

And first of the wordes to speake, I graunt they be something hard, and of most men unused, yet both English, and also used of



is true of the grammar of the time only on a broad view. Though essentially Modern, it differs in many details from present-day grammar. It is *Early Modern*. Being in process of transition from Middle English to Modern English proper, it has resemblances to both. The grammar, like the vocabulary, was in a state of flux; indeed, we may say that there was no grammar in the sense that writers wrote according to rule. No new system had yet arisen to take the place of the old. Hence the many apparent liberties that the writers of the age take with grammar and syntax. The anomalies and contradictions we find in Shakespeare, say, are not to be regarded as errors in grammar. They could only be such in reference to a standard, and as there was none then, the charge falls to the ground. We might regard these as experiments, if we were sure that Shakespeare had an interest in the grammatical relations and forms of words. The probability is that he used the different and differing idioms for the simple reason that they were in use. The very fact that he had several forms to choose from gave his work a freedom and flexibility that our system now makes impossible. There were writers, however, who at this time were interested in this aspect of English. Ben Jonson wrote an English grammar in which he laid down rules for correct writing. But the grammarians had probably little effect on the language; all through this transition period its genius was shaping it according to its own inscrutable laws. For just as the vocabulary, in spite of the large foreign admixture, remained predominantly English, so amid all the unsettling forces the English tradition in grammar was maintained. Just at the time when, in the absence of a standard, English was exposed to the influence of foreign idiom, it is interesting to note that the native idiom is to be found in its purest form in the many good translations that belong to this period.

**Illustrations of Early Modern Grammar**—Owing to the unstable and unsystematized condition of the Early Modern grammar, it is impossible to give here a full account of it. All we can do is to point out general usages under which many of the idioms may be classed.

is when we compare Spenser's archaisms with the inkhorn terms of the scholar that we see the unsettled state of the English vocabulary at this time.

**Shakespeare's Vocabulary**—The plays of Shakespeare throw a flood of light on early Modern English. Dealing as he does with so many different characters and situations, we hear the words that were used in his day and the idiom in which they were combined. In portraying the varied life of his time, it is estimated that he employed a vocabulary of 15,000 words. We must not assume, however, that, though Shakespeare did much to save English from the dangers to which it was exposed, his vocabulary, as a whole, represents the best taste of the time. Being a dramatist, he makes his men and women speak in character. Thus we have the peasant with his dialect, the pedant with his 'strange' words, the poet with his golden diction, the euphuist with his fantastic speech, the orator with his rhetorical flights, and so on. Shakespeare's plays are therefore valuable as reproducing the manifold variety of Elizabethan English, not as setting a standard of taste. The right accent is there, but alongside of all sorts of bad, vitiated, and unformed taste. The significance of Shakespeare in the history of English consists in the fact that, in spite of the many alien terms he employs, these form only a small percentage of the total number of words he has written. The purely native element amounts to 90 per cent., or 2 per cent. more than that in Tennyson, much of whose work is almost unmingled in vocabulary. Indeed, there are only two English works of first-rate importance that contain more English words proportionately, *the Authorized Version of the Bible* and *The Pilgrim's Progress*, in both of which about 94 per cent. of the vocabulary is native.

**Grammar of Early Modern English**—Apart from the vocabulary, the grammar of the period under review (1450-1600) shows at once that English had assumed Modern shape. The inflections, which we have seen levelled in Middle English, have now almost disappeared. English, which began its career in a highly synthetic form, had become the analytical language we employ to-day. This, however,

In (a) *his* is the form of the Anglo-Saxon neuter genitive. It was retained in isolated cases as late as the seventeenth century. In Shakespeare's time, however, *it* (as in (b)) is sometimes found as a substitute, though *its* finally replaced it. In (c) *it* may be explained as a cognate accusative; *dukes it* may be translated, *plays the part of duke*. In (d) we have an example of the impersonal use of *it*, so common in Early and Middle English.

(ii) *The CONTRADICTIONARY USE of cases, genders, and numbers* is one of the commonest examples of the unfixed state of the Early Modern grammar. Akin to this is the continual interchange of functions among the parts of speech. Thus an accusative or a nominative case may be used indifferently in the same syntactical relation. Nouns are used as verbs, pronouns as nouns, adjectives as adverbs, and *vice versa*.

For example, in Modern English *thou* has been almost entirely superseded by *you*. *Thou* is only retained in prayers or as a poetic form. But in Shakespeare's time these words had certain more or less distinct uses. *Thou* was employed between friends, or by a master to a servant. *You* was employed as a sign of respect.

*Steward.* I beseech *your* Honour, vouchsafe me a word; it does concern *you* near.

*Timon.* Near! why, then another time I'll hear *thee*.

Again, strictly speaking, *ye* is the nominative plural. But we find it in Shakespeare used indifferently with *you* (plural).

I do beseech *ye*, if *you* bear me hard.

When we look for an explanation of these anomalies and contradictions in idiom, we find they are to be attributed to the lack of grammar. They show that for the time being the grammatical forms that were being retained had lost their force, and that in the case of the parts of speech 'function is smothered in surmise.' On consideration, it will also be seen that this transference of function, say from noun to verb, is due to the Elizabethan desire for brevity and effectiveness of statement.

(i) *Many of the idioms* being, as we have indicated, **SURVIVALS OF EARLIER ENGLISH**, they may be explained historically. The Elizabethan free use of the subjunctive mood as compared with our limited use of it is a case in point.

If to do *were* as easy as to know what *were* good to do, chapels *had been* churches. . . .

Forms, again, like the double negative or the double comparative or double superlative illustrate this.

- (a) Come you *more nearer*  
Than your particular demands will touch it.
- (b) This was the *most unkindest* cut of all.

Modern English does not permit of the doubling of the comparative and superlative. The above examples may be explained as due to (a) desire to emphasize, and (b) weakness of *-er* and *-est* suffixes in Middle English as compared with their force in modern times. We have to employ other forms of emphasis; e.g. 'I have never at any time suffered so unkind a cut.'

*And if* is an example of confusion in Early Modern grammar. *And* alone had in early times the meaning of *if*.

- (a) What knowledge should we have of ancient things past *and* history were not?  
BERNERS

Later this conditional force was obscured or lost, and *if* was added to strengthen the *and*. Sometimes this compound conjunction is written *an if*.

- (b) *And if* they live, I hope I need not fear.
- (c) But *and if* that evil servant say in his heart . . .

Another example of early survivals is found in the pronouns *his, it, its*.

- (a) If the salt have lost *his* savour . . .
- (b) It's had *it* head bit off by *it* young.
- (c) Lord Angelo dukes *it* well.
- (d) *It* yearns me not that men my garments wear. . .

influence. Even the greater writers are not free from them, notably Milton, with whom this period may be closed.

- (a) Such place Eternal Justice had prepared  
For those *rebellious*.
- (b) For never, since *created* man  
Met such embodied force.
- (c) Of Moloch *homicide*.

### LATE MODERN ENGLISH (FROM 1660)

**Transition from Early to Late Modern English**—The date 1660, so important in English history, is also noteworthy in the development of the language. With it English passes to a stage more definitely Modern than that to which the age of Elizabeth had carried it. Indeed, from this time English took the shape which, with minor changes, it keeps to-day. The main causes of this striking change may be found in the general trend of the age. The Elizabethan literary impulse exhausted itself in the first half of the seventeenth century, and was naturally followed by a reaction toward a less ambitious and more restrained expression. We see the same tendency towards moderation in the politics of the time. By 1660 both the despotism of the Stuarts and that of the Commonwealth had been discredited. Fitting in with all this was the new and powerful French influence which the Restoration was the chief means of bringing to bear on English life and literature. Thus in 1660 we find that the pendulum had swung from the romanticism of the Elizabethan age to the classicism that was to hold sway for so long. This meant, as regards English, that the old freedom and lack of system was to give place to fixity and order. The Elizabethans had bent English to suit their needs. From 1660 onward we find ideas of correctness at work. Writers conform to rules, and apply canons of criticism both to their own work and to that of others. One style tends to take the place of the many individual styles we find, particularly in the prose of the early seven-

(iii) **ELLIPSIS** is also very marked in Early Modern grammar, and may be set down to desire for brevity and directness of statement. In many cases, especially in longer sentences, elision leads to obscurity; for often it is important link-words that are dropped, with the result that the sense is lost. On the other hand, the elision is frequently that of words unnecessary for the meaning; in these cases brevity is attained without sacrifice of clearness.

(a) Youth's a stuff  $\wedge$  will not endure. (Clear.)

(b) The king must take it ill  
That he's so slightly valued in his messenger,  
 $\wedge$  Should have him thus restrain'd. (Obscure.)

(iv) These examples reveal the grammar of the period as in some respects *more advanced* than that of our own day. That is, in the course of the transition English dropped forms that have since been revived. For example, the past participle suffix -en was discarded in cases in which we now employ it. Thus *spoke* (or *spake*) did duty for *spoken*; *fell* for *fallen*, etc.

(v) **DIALECT FORMS** may be found in Early Modern literature. Spenser's works afford numerous examples of these; and their presence illustrates not only Spenser's individual theory of language, but also the licence of the time. In Spenser the dialect employed is the Northern, of which one of the best examples is the present participle ending -and, e.g. *glitterand*. See p. 379.

Her glorious *glitterand* light doth all mens eies amaze.

(vi) **GALLICISMS** are present in Early Modern English. They form a striking illustration of the extent to which typical Middle English usages hold their ground against the disturbing influences at work. They may be seen in (1) order of words: e.g. *heir-apparent*; (2) spelling: e.g. *battailes*, *covetise*; (3) pronunciation: e.g. *voiage*; (4) idiom: e.g. *the which, before that*.

(vii) **LATINISMS** are prevalent in much of the literature of the period. This was inevitable in view of the enormous classical

influence. Even the greater writers are not free from them, notably Milton, with whom this period may be closed.

- (a) Such place Eternal Justice had prepared  
For those *rebellious*.
- (b) For never, since *created* man  
Met such embodied force.
- (c) Of Moloch *homicide*.

#### LATE MODERN ENGLISH (FROM 1660)

**Transition from Early to Late Modern English**—The date 1660, so important in English history, is also noteworthy in the development of the language. With it English passes to a stage more definitely Modern than that to which the age of Elizabeth had carried it. Indeed, from this time English took the shape which, with minor changes, it keeps to-day. The main causes of this striking change may be found in the general trend of the age. The Elizabethan literary impulse exhausted itself in the first half of the seventeenth century, and was naturally followed by a reaction toward a less ambitious and more restrained expression. We see the same tendency towards moderation in the politics of the time. By 1660 both the despotism of the Stuarts and that of the Commonwealth had been discredited. Fitting in with all this was the new and powerful French influence which the Restoration was the chief means of bringing to bear on English life and literature. Thus in 1660 we find that the pendulum had swung from the romanticism of the Elizabethan age to the classicism that was to hold sway for so long. This meant, as regards English, that the old freedom and lack of system was to give place to fixity and order. The Elizabethans had bent English to suit their needs. From 1660 onward we find ideas of correctness at work. Writers conform to rules, and apply canons of criticism both to their own work and to that of others. One style tends to take the place of the many individual styles we find, particularly in the prose of the early seven-

teenth century. In other words, something like a system of grammar and sentence structure and idiom came into general use—the system to all intents and purposes under which we write English to-day.

The specimens of seventeenth-century prose (pp. 420–21) will illustrate the differences in grammar and construction that appear after 1660, and that led gradually to the fixing of a normal English style. Milton's prose, for example, is separated by only a short interval from Dryden's; but to us Dryden's is modern, and Milton's old-fashioned.

**Foreign Additions**—The fixing of grammar and idiom, which we have noted as taking place about the time of Dryden, did not check the inflow of foreign terms. During the two centuries that have intervened English has added considerably to its vocabulary. At the same time the borrowing has not been indiscriminate: a healthy criticism has never been wanting when the inrush has seemed too rapid. The following notes may be taken as giving an adequate account of the more important foreign influences.

**FRENCH**—(i) As we have seen, French operated strongly on English at the Restoration. France under Louis XIV was at that time shaping new conceptions of conduct and criticism, and English history during the following decades bears witness on every page to the extent to which we borrowed these conceptions. The result was the introduction of many French words.

(ii) The almost continuous warfare between France and England during the eighteenth century kept up the stream of loan-words. During the War of the Spanish Succession the increase was so marked that we find writers of the time endeavouring to check it. As an illustration, take the following passage from Addison's essay on the use of French terms:

I have often wished, that as in our constitution there are several persons whose business it is to watch over our laws, our liberties and commerce, certain men might be set apart as superintendents of our language, to hinder any words of a foreign coin from passing among us: and in particular to prohibit any French phrases from being current in this kingdom, when those of our own stamp are altogether



as valuable. The present war has so adulterated our tongue with strange words, that it would be impossible for one of our great-grandfathers to know what his posterity have been doing, were he to read their exploits in a modern newspaper.

Swift makes a similar criticism in his essay on style. Both he and Addison fall foul of words like *reconnoitre*, *pontoon*, *marauding*, which are now an integral part of our vocabulary. See the exercise on p. 432.

(iii) In its great influence on Europe generally, the French Revolution did not fail to affect our language. It let loose a flood of ideas, which naturally resulted in an increase in our stock of French words. Many of our sociological terms, for example, have been borrowed from French.

(iv) The freer communication and growing friendship between France and Britain that have recently culminated in the *Entente Cordiale* have also tended to keep up the inflow of French words.

(v) Finally, it may be noted that the difference in genius between English and French is sufficient in itself to lead to steady borrowing on our part. French is a more logical and precise language than ours, and has many words that express in brief compass ideas that in English are *anonymous*, i.e. without names. Take the following selection of French borrowings and try to define them in English: *prestige*, *régime*, *naïve*, *contretemps*, *raison d'être*, *impasse*, *entente*, *rapprochement*. It must, however, be claimed for English that it is not by any means wanting in similar pointed and precise terms.

**LATIN**—Two phases of Latin influence may be noted as operating on English in the Modern period: (a) development of the Latin resources of the vocabulary; (b) many new borrowings from Latin (and from Greek).

(i) *Dr Johnson* is of some importance in the history of English in the use he made of the classical element in our vocabulary. He wrote two styles, the first simple and vigorous, the second highly Latinized. He did not so much introduce new Latin terms as make use of the Latin material that had found a place in the vocabulary. He undoubtedly showed that English could treat

adequately lofty and abstruse subjects, as well as skim lightly over the surface of things in the Addisonian manner. Gibbon and Burke also supply illustrations of these higher flights of which English is capable. We must not, however, regard Gibbon or Burke as disciples of Johnson: Johnson did not found a school. We find the explanation of these varied elevated styles in the nature of the period. The early eighteenth-century dilettantism had given place to wider sweeps of thought and feeling, and the literature reflects the new aims and aspirations. The specimens we append will illustrate how the higher themes and more serious treatment brought into use the classical element in our vocabulary.

(ii) *Recent Latin (and Greek) Borrowings*—The nineteenth century showed a marked increase in the number of classical borrowings. We owe these to the immense developments in science, theology, and philosophy that the century witnessed. Science, in turn, has brought in its train countless inventions, the nomenclature of which we have taken from Latin and Greek. As most of these new terms are technical, it will be seen that from the point of view of ordinary speech and literature their value is limited. It is in the more general scientific and philosophical section that we find genuine literary terms.

**ITALIAN**—Italian borrowings fell off in numbers after the inrush in the sixteenth century. There was a revival, however, of Italian influence in the eighteenth century, when numerous loan-words connected mainly with music and painting came in. Several of Addison's essays deal with the introduction into England of Italian opera in the age of Anne, and here, for example, native terms are drawn upon. Since then the inflow of Italian words has been meagre, though our widening knowledge of modern Italian literature may yet add to the stock. The following are examples of modern loans from Italian: *pastel, soprano, virtuoso, vogue*.

**CELTIC**—We have already pointed out (p. 363) that Celtic, in spite of the constant and ever closer contact of England with its Celtic districts, has influenced English in very slight degree. A survey of Modern English, however, would not be complete

without a reference to important Celtic revivals that have occurred within it.

(a) From about the middle of the eighteenth century till the beginning of the nineteenth—the period that synchronizes with the movement known as the Return to Nature, or better, as the Renaissance of Wonder—Celtic legend and romance operates powerfully on our literature. With this Celtic revival we may connect the names of Gray, Macpherson (of *Ossian* fame), Scott, and Moore. Of these, Scott is the only writer who may be mentioned as having added Celtic terms to our vocabulary, and even he, in spite of the volume of his work, has given us but few of them.

(b) In our day another Celtic revival has taken place, and is still vital. It may be seen in the interest taken in our various Celtic languages and literatures, especially in Erse. The Irish school, including writers like W. B. Yeats, poet, George Moore, novelist, Lady Gregory, dramatist, Stopford Brooke, critic, and others, has done much to recreate the legends and folk-lore of Ireland. Here again the movement has not added to the Celtic borrowings. Like the earlier revival, it has stimulated the imagination and affected our literature without adding appreciably to our vocabulary. Indeed it is a tribute to the resource of English that these writers have been able to express themselves so powerfully and vitally in its idiom.

**AMERICANISMS**—These borrowings stand in a class apart, and call for special remark on account of their increasing number and peculiar characteristics. They fall roughly into three classes: (i) new words; (ii) new and obsolete idioms; (iii) novel uses of words.

(i) *New Words*—Many of these are coinages like *swashbuckle*; some are derivatives from words, like *illogic*; others are compounds expressing a new (and often humorous) idea, e.g. *back-number*, *bull-dozed*.

(ii) *Idiom: New and Obsolete*—It is impossible to classify American idioms. Many of them, on the English standard, are ungrammatical forms; some are new collocations of words, e.g. *well along into*

*just how*; others are cases of interchange in function of parts of speech, e.g. *to advantage from*. In expressions like 'I guess' we have an early English usage common, for example, in Chaucer.

(iii) *Novel Uses of Words*—Here the words are pure English, but are associated incongruously with others. They are so used to lend vividness and colour to style, and the usages reflect the American desire for striking effects; e.g. *freeze on to, come off, caught on, all in his eye*.

**MISCELLANEOUS BORROWINGS**—The great expansion of the Empire and the enormous growth of trade during the past two centuries have added considerably to the miscellaneous borrowings in the vocabulary. We have now laid under contribution almost every language on the globe. Though the majority of these words are by their very nature non-literary, they are nevertheless, even on a limited scale, indispensable. A special note may be made on the recent South African War in adding a few terms to the DUTCH element in our language, e.g. *kopje, veldt, spruit*. *Laager*, an earlier Dutch loan, has also been given a new lease of life. *Khaki* is Afghan. Arctic exploration is adding at the present day Esquimaux words, e.g. *hoosh*.

## EXTRACTS FROM MODERN ENGLISH

1. A merueilous case is it to here, either the warninges of that he shoulde haue voided, or the tokens of that he could not voide. For the self night next before his death, the lord Standley sent a trustie secret messenger vnto him at midnight in al the hast, requiring him to rise and ryde away with hym, for he was disposed vtterly no lenger to bide; he had so fereful a dreame, in which him thoughte that a bore with his tuskes so raced them both bi the heddes, that the blood ranne aboute both their shoulders. And forasmuch as the protector gaue the bore for his cognisaunce, this dreame made so fereful an impression in his hart, that he was thoroughly determined no lenger to tary, but had his horse redy, if the lord Hastings wold go with him to ride as far yet the same night, that thei shold be out of danger ere dai.

MORE, *History of Richard III*

The above passage, written about 1513, shows clearly the advance of English toward Modern form. The words are all in use to-day almost exactly as they stand. Differences such as those in *voided* and *throughly* are insignificant. It is only in idiom that the extract is Early Modern: *of that* [which] *he shoulde haue voided; in al* [the] *hast; to ride as far yet the same night, that thei shold be*, etc. The term *requiring* is used in the old sense; *him thoughte* (it seemed to him) is now obsolete. The unstable state of spelling is seen in *shoulde* and *shold*. Note also the O.E. *self* and Dan. *same*. Out of 158 words, 13 are foreign. Of these foreign terms it will be noticed that only *disposed*, *impression*, *determined*, are recent: the remaining 10 are from French and are earlier borrowings, mostly before 1400.

2. With her, whoso will raging Furor tame,  
     Must first begin, and well her amenage :<sup>1</sup>  
 First her restraine from her reprochfull blame  
     And evill meanes, with which she doth enrage  
     Her frantick sonne, and kindles his corage;  
 Then, when she is withdrawne or strong withstood,  
     It's eath his ydle fury to aswage,  
     And calme the tempest of his passion wood :  
     The bankes are overflowne when stopped is the flood.

SPENSER, *Faerie Queene*

The stanza illustrates the varied elements in Spenser's vocabulary. Out of 68 words, 14 are early French borrowings. The personified idea *Furor* is Latin; *kindle* is Danish. Of the remaining 53 English words, *eath* (easy) and *wood* (mad) are obsolete or dialectal survivals. In *corage* Spenser retains Fr. pronunciation (as Chaucer often does) for the sake of the metre.

3. The 3. day after the time that the morning did throw roses and violets in the heavenly floore against the comming of the Sun (the nightingales striving one with the other which could in most dainty variety recount their wrong-caused sorow) and made them part of their sleep, and rising from under a tree (which that night had bin

<sup>1</sup> Manage.

their pavilion) they went on their journey which by and by welcomed Musidorus eyes, wearied with the wasted soil of Laconia, with delightful prospects. There were hills which garnished their proud heights with stately trees; humble valleys, whose base estate seemed comforted with the refreshing of silver rivers; meadows, enamelled with all sorts of eye-pleasing flowers; thickets, which being lined with most pleasant shade, were witnessed so to by the cheerful deposition of many well-tuned birds; each pasture stored with sheep, feeding with sober security; while the pretty lambs with bleating oratory craved the dams comfort; here a shepherd's boy piping, as though he should never be old; there a young shepherdess knitting, and withal singing; and it seemed as if her voice comforted her hands to work, and her hands kept time to her voice's music.

SIDNEY, *Arcadia*

In this passage of 196 words, 39 (or 20 per cent) are foreign. Of these borrowings *craved* is Danish, and *music* Greek. The others are French and Latin, and with a few exceptions date from before 1400. The diction, therefore, does not to any marked degree illustrate the prevailing fondness for ink-horn terms. But it does represent the euphuism of the time in its poetic treatment of the theme, its alliteration, and its fanciful collocations of words, e.g. *the morning did throw roses and violets in the heavenly floor*; *comforted with the refreshing of silver rivers*; *the pretty lambs with bleating oratory, feeding with sober security*. The unstable character of spelling is also seen in the partial survival of the final *-e*, though it will be noticed that many of the spellings are in their stereotyped Modern form. The older idiom lingers in constructions like: *The 3. day after the time that*; *against the coming*; *witnessed so to by*; *withall*; *comforted her hands to work*.

4. Yet know, my master, God omnipotent,  
Is mustering in his clouds on our behalf  
Armies of pestilence; and they shall strike  
Your children yet unborn and unbegot,  
That lift your vassal hands against my head  
And threat the glory of my precious crown.

Tell Bolingbroke, for yond methinks he stands,  
 That every stride he makes upon my land  
 Is dangerous treason : he is come to open  
 The purple testament of bleeding war ;  
 But ere the crown he looks for live in peace,  
 Ten thousand bloody crowns of mothers' sons  
 Shall ill become the flower of England's face.

SHAKESPEARE, *Richard II*

Out of the 97 words in this extract 18 are foreign, or almost double the general average of borrowings in Shakespeare. The passage is rhetorical, and has therefore a more elevated diction than the drama ordinarily demands. At the same time it must be pointed out that practically all the borrowings date from the Anglo-French period. The eloquence of the passage does not rest so much on these as on the grouping of the words in striking phrases and, of course, on the sentiment. It will be noticed how free the lines are from Elizabethan grammatical idiom and constructions.

5. By the rivers of Babylon, there we sat down, yea, we wept,  
 when we remembered Zion.

We hanged our harps upon the willows in the midst thereof.

For there they that carried us away captive required of us a song ;  
 and they that wasted us required of us mirth, saying, Sing us one  
 of the songs of Zion.

How shall we sing the Lord's song in a strange land ?

If I forget thee, O Jerusalem, let my right hand forget her  
 cunning.

If I do not remember thee, let my tongue cleave to the roof of  
 my mouth ; if I prefer not Jerusalem above my chief joy.

Remember, O Lord, the children of Edom in the day of Jerusalem ;  
 who said, Rase it, rase it, even to the foundation thereof.

O daughter of Babylon, who art to be destroyed ; happy shall he  
 be that rewardeth thee as thou hast served us.

Happy shall he be that taketh and dasheth thy little ones against  
 the stones.

*Psalms cxxxvii*

In this example of Bible English the preponderance of native

their pavilion) they went on their journey which by and by welcomed Musidorus eyes, wearied with the wasted soile of Laconia, with delightfull prospects. There were hilles which garnished their proud heights with stately trees ; humble valleis, whose base estate seemed comforted with the refreshing of silver rivers ; meadows, enameld with al sorts of ey-pleasing floures ; thickets, which being lined with most pleasant shade, were witnessed so to by the chereful deposition of many wel-tuned birds ; each pasture stored with sheep, feeding with sober security ; while the pretty lambs with bleting oratory craved the dams comfort ; here a shepheards boy piping, as though he should never be old ; there a yong shepherdesse knitting, and withall singing ; and it seemed as if her voice comforted her hands to work, and her hands kept time to her voices music.

SIDNEY, *Arcadia*

In this passage of 196 words, 39 (or 20 per cent) are foreign. Of these borrowings *craved* is Danish, and *music* Greek. The others are French and Latin, and with a few exceptions date from before 1400. The diction, therefore, does not to any marked degree illustrate the prevailing fondness for ink-horn terms. But it does represent the euphuism of the time in its poetic treatment of the theme, its alliteration, and its fanciful collocations of words, e.g. *the morning did throw roses and violets in the heavenly floore ; comforted with the refreshing of silver rivers ; the pretty lambs with bleting oratory, feeding with sober security*. The unstable character of spelling is also seen in the partial survival of the final *-e*, though it will be noticed that many of the spellings are in their stereotyped Modern form. The older idiom lingers in constructions like: *The 3. day after the time that ; against the comming ; witnessed so to by ; withall ; comforted her hands to work*.

4. Yet know, my master, God omnipotent,  
Is mustering in his clouds on our behalf  
Armies of pestilence ; and they shall strike  
Your children yet unborn and unbegot,  
That lift your vassal hands against my head  
And threat the glory of my precious crown.



10. Alas, alas, looking abroad over Irish difficulties, Mosaic sweating-establishments, French barricades, and an anarchic Europe, is it not as if all the populations of the world were rising or had risen into incendiary madness; unable longer to endure such an avalanche of forgeries, and of penalties in consequence, as has accumulated upon them? The speaker is 'excellent,' the notes he does are beautiful? Beautifully fit for the market, yes; *he* is an excellent artist in his business;—and the more excellent he is, the more is my desire to lay him by the heels, and fling *him* into the treadmill, that I might save the poor sweating tailors, French Sansculottes, and Irish Sanspotatoes from bearing the smart!

CARLYLE, *Latter-Day Pamphlets*

It will be found that Carlyle has a good proportion of foreign words in his vocabulary. In the passage given we have 118 words, and 33 of these, or 28 per cent., are non-English. *Fit* is of doubtful etymology. *Smart* is an importation from the German (*Schmerz*). An interesting point is the coinage of the word *Sanspotatoes*, a hybrid. Carlyle was fond of such devices. *Treadmill* is a new compound of two Old English words.

11. But one object there is still, which I never pass without the renewed wonder of childhood, and that is the bow of a boat. Not of a racing-wherry, or revenue cutter, or clipper-yacht, but the blunt head of a common, bluff, undecked sea boat, lying aside in its burrow of beach sand. The sum of navigation is in that. You may magnify it or decorate it as you will; you do not add to the wonder of it. Lengthen it into hatchet-like edge of iron, strengthen it with complex tracery of ribs of oak, carve it and gild it till a column of light moves beneath it on the sea, you have no more of it than it was at first. That rude simplicity of bent plank, that can breast its way through the death that is in the deep sea, has in it the soul of shipping. Beyond this, we may have more work, more men, more money; we cannot have more miracle.

RUSKIN, *Harbours of England*

With Ruskin we return to a vocabulary which has much more of the purely English element. Only something like 12 per cent. (21 out of 167) of the words in the passage quoted are foreign. Among

he tells us, and perhaps dreams, of the advances of the prerogative, and the dangers of arbitrary power ; yet his design in all his declamation is not to benefit his country, but to gratify his malice.

JOHNSON, *The Patriot*

Johnson is held to mark almost the extreme limit to which the classical element in our tongue can go. Out of the 114 words in the above extract, 39 are of foreign origin, that is, little more than one-third of the total. His general average is slightly less than this, being under 30 per cent. Many of the borrowings, too, are recent, *i.e.* post-Renaissance. It is this large proportion of Latin and Greek words which produces what is called 'Johnsonese,' or pompous English. That the Latin element in Johnson is often in excess may be proved by translating a passage into simpler language and noting how often it gains rather than loses in effect.

9. I must touch on the foibles of my kinswoman with a gentle hand, for Bridget does not like to be told of her faults. She hath an awkward trick (to say no worse of it) of reading in company: at which times she will answer *yes* or *no* to a question without fully understanding its purport—which is provoking, and derogatory in the highest degree to the dignity of the putter of the said question. Her presence of mind is equal to the most pressing trials of life, but will sometimes desert her upon trifling occasions. When the purpose requires it, and is a thing of moment, she can speak to it greatly; but in matters which are not stuff of the conscience, she hath been known sometimes to let slip a word less seriously.

LAMB, *Essays*

Lamb affects some definite archaisms in his language, *e.g.* in the use of *hath*, the expression *stuff of the conscience*, and so on. It will be found, however, that he uses a good proportion of the foreign element. In the above passage, numbering 136 words, we have 27 foreign, making 20 per cent. There are some later words, such as *derogatory*; but most of them are early. *Trick*, it is worth noticing, is Dutch. Isolated passages might be culled from Lamb's essays with an even higher percentage of Latin borrowings. These, however, will generally be found to be elevated in style for humorous effect—*e.g.* his description of the young London chimney-sweeps.



these it is interesting to note one or two Dutch words, e.g. *yacht* and *bluff*. The whole vocabulary is a good example of Ruskin's ability to bring out the freshness and beauty of Old English words, with a minimum of aid from the more ornate Latin borrowings.

## EXERCISES

### 1. CORRECTION OF SENTENCES

Comment upon the following examples of Early Modern English.  
 (1) Point out cases where the idiom differs from Modern usage.  
 (2) How far does the early character of the language account for the difference? (3) To what extent is the language inaccurate? (4) Rewrite in good Modern English. (5) Remark upon any archaism of meaning of words.

1. The head and front of my offending hath this extent.
2. Are you not he  
That frights the maidens of the villagery,  
Skim milk, and sometimes labour at the quern?
3. The venom of such looks, we fairly hope,  
Have lost their quality.
4. The battle done, and they within our power  
Shall never see our pardon.
5. This youth, howe'er distressed, appears he hath had  
Good ancestors.
6. Thou hast no faults, or I no faults can spy;  
Thou art all beauty or all blindness I.
7. Comets, importing change of times and states,  
Brandish your crystal tresses in the sky,  
And with them scourge the bad revolting stars.
8. Towards great persons use respective boldness.
9. Should every mortal drink but I?
10. Relish your nimble notes to pleasing ears.
11. This sensible warm motion to become  
A kneaded clod, and the delighted spirit  
To bathe in fiery floods.
12. But since now  
God hath impaled us, on the contrary  
Man breaks the fence, and every ground will plough.

- (b) Hast thou given the horse strength?  
 Hast thou clothed his neck with thunder?  
 Canst thou make him afraid as a grasshopper?  
 The glory of his nostrils is terrible:  
 He paweth in the valley, and rejoiceth in his strength:  
 He goeth on to meet the armed men.  
 He mocketh at fear, and is not affrighted;  
 Neither turneth he back from the sword.  
 The quiver rattleth against him,  
 The glittering spear and the shield.  
 He swalloweth the ground with fierceness and rage:  
 Neither believeth he that it is the sound of the trumpet.  
 He saith among the trumpets, Ha! ha!  
 And he smelleth the battle afar off,  
 The thunder of the captains, and the shouting.

*The Book of Job*

(c) (Note uses of Prepositions.)

Syrinx is the name of a Nympe of Arcadie, whom when Pan being in love pursued, she, flying from him, of the gods was turned into a reede. So that Pan catching at the Reedes, in stede of the Damosell, and puffing hard (for he was almost out of wind), with hys breath made the Reedes to pipe; which he seeing, tooke of them, and, in remembraunce of his lost love, made him a pype thereof.

SPENSER, *Shepheard's Calendar*

- (d) They whisted all, with fixed face attent,  
 When Prince Æneas from the royal seat  
 Thus 'gan to speak. O Quene, it is thy wil,  
 I shold renew a woe cannot be told;  
 How that the Grekes did spoile and ouerthrow  
 The Phrygian wealth, and wailful realm of Troy:  
 Those ruthful things that I myself beheld  
 And whereof no smal part fel to my share.

SURREY, *Translation of Virgil*

(e) There is every presumption, as well as every sign, that like fluctuation and inconsistency crept into his words and acts as to the liberation of the country; and this, if it was so, could not but produce ruinous effects. Upon the whole, it seems probable that Gordon, perhaps insensibly to himself, and certainly without our concurrence, altered the character of his mission, and worked in a considerable degree against our intentions and instructions.

MORLEY, *Life of Gladstone*

36. He had great doubt that he was sore abused in those two popes.  
37. You go more gayer and more brave  
Than doth a lord.  
38. Well, she laments for it, and it would yearn your heart to see it.  
39. Romeo, that spoke him fair, bade him bethink  
How nice the quarrel was.  
40. Thersites' body is as good as Ajax'  
When neither are alive.  
41. And creep time ne'er so slow,  
Yet it shall come for me to do thee good.  
42. And that wise and civil Roman, Julius Agricola, who governed  
once here for Cæsar, he preferred the natural wits of Britain before  
the laboured studies of the French.  
43. By her only aspect she turned men into stones.  
44. Our king is angry: see, he bites the lip.  
45. Steal forth thy father's house.  
46. She says I am not fair, that I lack manners.  
47. Vouchsafe me speak a word.  
48. Emblems  
Laid nobly on her; which performed, the choir  
Together sung *Te Deum*.

2. (1) Examine the following extracts with regard to (a) grammatical peculiarities, (b) archaism of meaning and idiom. (2) Determine the proportion of foreign words. (3) Show how far each extract illustrates the grammar and language of its period.

(a) I saw then, in my dream, that he went on thus, even until he came at a bottom, where he saw, a little out of the way, three men fast asleep with fetters upon their heels. The name of the one was Simple, another Sloth, the third Presumption. Christian then seeing them lie in this case went to them, if peradventure he might awake them; and cried, 'You are like them that sleep on the top of the mast; for the Dead Sea is under you, a gulph that hath no bottom; awake, therefore, and come away; be willing also, and I will help you off with your irons.' He also told them, 'if he that goeth about like a roaring lion comes by, you will certainly become a prey to his teeth.' With that they looked upon him, and began to answer him in this sort: Simple said, 'I see no danger'; Sloth said, 'Yet a little more sleep'; and Presumption said, 'Every vat must stand upon its own bottom.' And so they laid down to sleep again, and Christian went on his way.

BUNYAN, *Pilgrim's Progress*

hated, not letting to kisse whome hee thoughte to kyll: dispitious and cruell, not for euill will alway, but often for ambicion and either for the suretie or encrease of his estate. Frende and foo was much-what indifferent where his aduantage grew, he spared no man's deathe whose life withstoode his purpose.

MORE, *History of Richard III*

4. The following are modern imitations of archaic English. (1) Point out any old-fashioned words and phrases, and comment upon them, giving modern equivalents. (2) What period of our language does each poem attempt to imitate? (3) What dialect is aimed at? (4) Say whether or not each extract is a successful attempt to reproduce the language and dialect of the period.

- (a) He holds him with his skinny hand,  
 'There was a ship,' quoth he.  
 'Hold off! unhand me, grey-beard loon!  
 Eftsoons his hand dropt he.

The Wedding-Guest sat on a stone;  
 He cannot choose but hear;  
 And thus spake on that ancient man,  
 The bright-eyed Mariner.

COLERIDGE, *Ancient Mariner* (1798)

- (b) Sche saw ane sonne on a simmer's skye,  
 And cludis<sup>1</sup> of amber sailing by;  
 Ane luvlye land anethe<sup>2</sup> her laye,  
 And that land had lekis and mountaynis grey;  
 And that land had valleis and horye<sup>3</sup> pylis,  
 And merlit<sup>4</sup> seas and a thusande ylis.  
 Sche saw the corne waive in the vaile,  
 Sche saw the deire<sup>5</sup> rin doun the daile;  
 And mony a mortyle toiling sore—  
 And sche thochte sche had seine the land before.

HOGG, *Bonnie Kilmeny* (1813)

(c) He casually looketh in about dinner-time, when the table is full. He offereth to go away, seeing you have company, but is induced to stay. He filleth a chair, and your visitor's two children are accommodated at a side-table. He never cometh upon open days, when your wife says, with some complacency, 'My dear, perhaps Mr — will drop in to-day.' He remembreth birth-days, and professeth he is fortunate to have stumbled upon

<sup>1</sup> Clouds.    <sup>2</sup> Beneath.    <sup>3</sup> Hoary.    <sup>4</sup> Marled, variegated.    <sup>5</sup> Deer.

## SECONDARY ENGLISH

(f) The rainbow comes and goes,  
 And lovely is the rose,  
 The moon doth with delight  
 Look round her when the heavens are bare,  
 Waters on a starry night  
 Are beautiful and fair ;  
 The sunshine is a glorious birth ;  
 But yet I know, where'er I go,  
 That there hath passed away a glory from the earth.

WORDSWORTH, *Intimations of Immortality*

3. In the following extracts (1) point out (a) words and expressions now obsolete ; (b) words and phrases and constructions which are now archaic. (2) Rewrite the passages in good Modern English.

(a) And next in order sad *Old Age* we found,  
 His beard all hoar, his eyes hollow and blind ;  
 With drooping cheer still poring on the ground,  
 As on the place where Nature him assign'd  
 To rest, when that the sisters had entwined  
 His vital thread, and ended with their knife,  
 The fleeting course of fast declining life.

SACKVILLE, *Induction*

(b) And although I nothing doubt your youth being guided and your green vessell seasoned by such wholesome documents and instructions derived from so all-sufficient teachers, that you are vnfurnished of such needful helps as may be furtherers to your life and conversatiō, yet that I may the better retaine and expresse the zealous affection, beseeming a father to his sonne, or that you shuld be forced to derive your study and advice, rather from the rule of strangers than from him from whom you are produced . . . I have essayed from the affection of a father to give you such good aduertisements and rules for the fitting and squaring of your life as are gayned rather by my long experience and observation than by much reading or studie . . . to the ende that you entring into this exorbitant and intangling world, may be better furnished to auoide these harmefull courses ; whereinto these dangerous times and your inexperience may easilie ensnare you.

BURLEIGH, *Letter to his Son*

(c) Sundrye victories hadde hee, and sometime ouerthrowes, but neuer in defaulte as for his owne parsons, either of hardinesse or polytike order, free was hee called of dyspence and sommewhat aboue hys power liberall, with large giftes he was fain to pil and spoyle in other places and get him stedfast hatred. Hee was close and secrete, a deepe dissimuler, lowlye of countenance, arrogant of heart, outwardly coumpinable where he inwardely



16. *Behold, how good and how pleasant it is for brethren to dwell in amity.*
17. *Be not righteous over much.*
18. *I would not live alway.*
19. *Wo worth to them that make evill lawes against the poore !*
20. *And hums as who should say, 'You'll rue the time.'*
21. *None so poor to do him reverence.*
22. *Day and night, but this is wondrous strange !*
23. *What time I am afraid I will put my trust in thee.*
24. *Would I might but ever see that man.*
25. *And but she spoke it dying, I would not believe her lips.*
26. *He wears his faith but as the fashion of his hat.*
27. *This night, methinks, is but the daylight sick.*
28. *A bait to catch fools withal.*
29. *The good received, the giver is forgot.*
30. *Knock me this gate, and rap me well.*
31. *Throw physic to the dogs ;—I'll none of it.*
32. *She sat knitting and withal singing.*
33. *Here is my throne, bid kings come bow to it.*
34. *Prithee, why so pale ?*
35. *Is Warwick friends with Margaret ?*
36. *Grace me no grace, nor uncle me no uncles.*
37. *Come, and trip it as you go.*
38. *Speak truly, on thy knighthood and thy oath,  
As so defend thee heaven and thy valour.*
39. *Your if is the only peacemaker.*
40. *I had rather than forty shillings I had my book of songs here.*
41. *How now, foolish knave !*
42. *A merrier man  
I never spent an hour's talk withal.*
43. *I am every inch a king.*
44. *Hark thee a word.*
45. *All hail, thou sometime king !*
46. *He doth nothing but frown, as who should say, 'If you will not have me, choose.'*
47. *It cannot be but I am pigeon-livered.*
48. *Far liefer had I gird his harness on.*
49. *Would thou mightest lie drowning the washing of ten tides.*
50. *It dies and if it had a thousand lives !*
51. *Woe unto them that call evil good and good evil.*
52. *There needs no ghost, my lord, come from the grave to tell us that.*

## SECONDARY ENGLISH

one. He declarèth against fish—the turbot being small—yet suffereth himself to be importuned into a slice against his first resolution. He sticketh by the port; yet will be prevailed upon to empty the remainder glass of claret, if a stranger press it upon him.

LAMB, *Poor Relations* (1823)

(d) Me lists not at this tide declare

The splendour of the spousal rite,

How mustered in the chapel fair

Both maid and matron, squire and knight;

Me lists not tell of owches rare,

Of mantles green, and braided hair,

And kirtles furred with miniver;

What plumage waved the altar round,

How spurs and ringing chainlets sound;

And hard it were for bard to speak

The changeful hue of Margaret's cheek.

SCOTT, *Lay of the Last Minstrel* (1805)

## 5. PARSING OF EARLY MODERN ENGLISH

Parse the words italicized. Point out where any difficulty arises through (a) ellipsis, or (b) retention of early usage.

1. 'Twere much too long to make the sum *thereof*.

2. *Like will to like*.

3. 'Twas a foolish quest,

*The which to gain and keep* he sacrificed the rest.

4. I will roar you an *it were* any nighthingale.

5. I would have him mine years *a-killing*.

6. 'Twere good you do so much for charity.

7. But if you *mouth* it I had as lief the town-crier spoke my lines.

8. *Curst*ed when you have and *kissed*

9. I have learned in *whatsoever* state I am,

*Therewith* to be content.

10. With all appliances and *means* to boot.

11. *No more* of that, Hal, an thou lovest me.

12. Thrice to *thine* and thrice to *mine*.

13. To beg of thee it is my *more* dishonour

*Than thou* of them.

14. I had as lief not be as *live* to be

In awe of *such* a thing as *I myself*.

15. He is at war 'twixt *will* and *will* not.

## CHAPTER II

### MODERN GRAMMAR AND IDIOM

**I**NTRODUCTORY—We have traced the construction of the English language from its earliest stage to its present form. We found it with a fully inflected system of grammar, and we see it now with many of its inflexions lost, many decayed, and, indeed, with but few remaining. This loss has not been without its advantages; in most cases it has led to simplicity, and so to ease and lucidity. For instance, the use of grammatical gender (*i.e.* the arbitrary attribution of sex to sexless objects), the agreement of adjectives and possessive pronouns with the words they qualify, and the use of prepositions instead of case-endings, all mark stages in the mental development of the people who employed them.

In this chapter we do not give a detailed discussion of the elements of English grammar. We restrict ourselves to the treatment of the idioms and anomalies which still abound in our language. The chapter does not pretend to be an exhaustive catalogue of English idiom: what it does attempt is a fairly adequate discussion of the more important or more troublesome difficulties that arise in common speech or writing. After the study of the examples given the student may find himself more confident in dealing with any other problems with which his experience in reading and writing make him acquainted.

### NUMBER

#### Collective Nouns; Nouns of Multitude.

- (a) The committee *meets* every month.
- (b) The committee *were* paid well for *their* services.

## SECONDARY ENGLISH

53. Nothing *becomes him ill* that he *would well*.  
 54. He *did entreat* me *past all saying nay*.  
 55. It *were better* for him that a millstone *were hanged* about his neck.  
 56. He keeps them *as an ape does nuts*;—first *mouthed*, to be last swallowed.  
 57. *Him thought* he by the brook of Cherith stood.

6. The following is a quotation from Addison (see pp. 412 and 413).  
 (1) Examine the words and idioms, and say (a) how many were 'modern eloquence' in Addison's day; (b) how many of these have been lost; (c) how many have survived. (2) Rewrite in standard Modern English. (3) Compare the proportion of the foreign element in your version with that in the original.

In the year of Blenheim I had the copy of a letter sent me out of the country: as the letter was very modishly chequered with this modern military eloquence, I shall present my reader with a copy of it.

'SIR,

'Upon the junction of the French and Bavarian armies, they took a post behind a great morass, which they thought impracticable. Our general the next day sent a party of horse to reconnoitre them from a little hauteur, at about a quarter of an hour's distance from the army, who returned again to the camp unobserved through several defiles, in one of which they met with a party of French that had been marauding, and made them all prisoners at discretion. . . . The next morning our army, being divided into two corps, made a movement towards the enemy. . . . I had the good fortune to be in that regiment that pushed the *Gens d'Armes*. Several French battalions, who some say were a corps de réserve, made a show of resistance; but it only proved a gasconade, for upon our preparing to fill up a little fosse, in order to attack them, they beat the chamade, and sent us *châte blanche*. Their commandant, with a great many other general officers, and troops without number, are made prisoners of war, and will I believe give you a visit in England, the cartel not being yet settled.'

*End* and *aim* are so closely associated in thought that they may be taken as one idea.

(b) Thine *is* the kingdom, and the power, and the glory.

(i) The nominatives may here be regarded as in (a).

(ii) We may suppose each in turn taken with the singular verb.

(c) These mighty times

*Puts* bars between the owners and their rights.

Here the verb is only apparently in the singular. The third person plural of the present indicative in Northern English ended in *-es*. This is now archaic (see page 378).

### Singular Nominative and Plural Complement.

(a) His early works *are* a testimony to his genius.

(b) The most prominent feature in the portrait *are* the eyes.

(i) The noun first in order may determine the number of the verb, as in (a).

(ii) The most important noun may be taken as the true subject, as in (b).

(c) What testimony to his genius *are* his early works?

When this type of sentence is in interrogative form, the verb is in the number which it would have in direct statement.

(a) He together with his friends *has* left the country.

The singular *has* is correct. The sole subject is *he*; *friends*, though apparently part nominative to the verb, is grammatically governed by the preposition *with*. Cf. *along with*, *as well as*, etc.

(e) Words which a man speaks in haste, it may be after repeated provocation, *tells* against him.

This type of mistake seems to be due to the number of singulars that intervene between the subject *words* and the true predicate *tell*.

### Book Titles, etc.

(a) *The Canterbury Tales* is Chaucer's chief work.

(b) Tennyson's *Idylls of the King* was published in 1859.

In (a) *committee* is a group considered as a whole, and therefore is properly followed by the verb in the *singular*.

In (b) *committee* is a group considered as composed of individual members, each of whom receives payment. It is thus *plural* in idea, and is called a Noun of Multitude: the predicate is naturally in the plural number.

(c) The enemy *was* surprised in a night attack, but managed to escape with most of *their* stores.

In this example *enemy* is regarded first as a collective noun, and later as a noun of multitude. The usage may be defended, but it is better to avoid it.

'*These sort*'; '*these kind*.'

These sort of people will say anything.

This is indefensible. The mistake is due to the attraction of the demonstrative adjective to the number of the noun *people*. The writer means, 'These people are of the sort,' etc.

### Foreign Plurals.

(a) The water swarmed with *animalculæ*.

(b) These dogmas are now out of date.

The recognized practice is to retain the foreign plural until the word is thoroughly naturalized. But the nature of the word largely determines the usage. *Animalculæ* is a technical word, and thus tends to retain the Latin plural *-æ*. The Greek plural of *dogma*, on the other hand, is *dogmata*—a form much more difficult to naturalize; besides, the word is not a technical word. Cf. *stigma* with its double plural (a) *stigmas* and (b) *stigmata*—the latter being a technical (botanical or theological) term.

If the foreign plural of a word is used, its proper native inflexion should be correct in gender; e.g. fem. *larvæ*; masc. *termini*; neut. *maximæ*.

### Plural Nominative coupled with Singular Verb.

(a) The man's *end* and *aim* *is* to acquire wealth,

(c) *Seven-eighths* is a big portion to claim.

(d) The *wages* of sin *is* death.

In all these cases the singular verb is correct. The subjects though plural in form are singular in idea. Note that the barbarism *wage* is seeking to supplant *wages* as a singular form.

### Editorial 'We.'

Being a sincere patriot, we have never advocated such a policy.

Here the writer is assuming the double character of a representative and an individual person. Some people affect this mode of referring to themselves, with a ludicrous result such as the above.

One . . . their.

One never knows where *their* opinions may lead *them*.

This is a common fault. Change *one* to *we* and *their* and *them* to *our* and *us* respectively; or change *their* to *one's*, and *them* to *one*. The latter form is often discarded because of the stilted effect:

One never knows where one's opinions may lead one.

The usual plan is to employ *his*, *him*:

One never knows where his opinions may lead him.

This is, however, not strictly grammatical.

None.

(a) None but the brave deserves the fair.

(b) There *are* none too debased to redeem themselves.

Both uses are correct. In (a) *none* is singular. It means *no one*, from O.E. *ne* + *an*. In (b) *none* is plural, being equal to *not any*.

Distributives: *each*, *every*, *either*, *neither*—As pronouns these words are singular: the reference is to individual members of a group. They are occasionally followed by the wrong number.

(a) Neither of the men you recommended *were* suitable.

The subject here is clearly singular, for the men are taken separately.

(b) The two regiments of infantry and cavalry each contains a hundred men.

The possessive in (a) is right, in (b) it is not. But *day's*, though right, is not in accordance with the rule that the 's should be employed only with the names of living things. *Day*, however, with a large number of common monosyllabic nouns of neuter gender, takes 's for one or other of the following reasons:

(a) About many of them there is a suggestion of personality or personification; e.g. *the sun's rays*.

(b) Most of them, being colloquial as well as literary, employ 's for the sake of brevity; e.g. *a Sabbath day's journey*.

(c) Many go back to Old English, when the possessive was denoted by 'es'; e.g. *her'tes suffisaunce*.

(a) You should visit *St Paul's* when in London.

(b) He has a high opinion of *Keats's* poetry.

(c) I have put it thus for *clearness* sake.

(d) He did it for *conscience's* sake.

In (a) the possessive case may be regarded as a special form of the objective. The idiom is that when anything is well known, say a cathedral or a warehouse, the name itself is sufficient.

In (b), (c), and (d) we have three different forms of the possessive that may be found with nouns ending in *s* or with the sound of *s*. The possessive of *Keats* may be *Keats's*, but *Keats's* is better; cf. *James's*. *Clearness* and *conscience* may or may not take the apostrophe. To avoid cacophony *clearness's* and *conscience's* should not be employed.

In the case of a lengthy noun phrase the use of 's is avoided by careful writers.

(a) The Life Association of Scotland's offices.

(b) The Czar of all the Russia's ukase.

(a) is permissible but inadvisable; (b) is indefensible. It is always better to say, 'The offices of the,' etc.

#### Double Possessive.

(a) This is a friend of *mine*.

(b) It was a reminiscence of *my master's*.



## Nominative Absolute.

(a) Our *friends* having arrived, we started on the way.

Though this usage is idiomatic, it should be sparingly employed; it tends to be clumsy in effect. Prefer (c) below.

(b) The soldiers were completely exhausted, *they* having been on the march all day.

Here the nominative absolute *they* is needlessly employed—not an uncommon error.

(c) *On the arrival of our friends* we set out.

Here a phrase is judiciously employed instead of the nominative absolute, 'our friends having arrived.' Cf. *at sunset*, for *the sun having set*. These alternatives are more natural and idiomatic.

The nominative absolute is a descendant of the dative absolute in Old English, and its retention may be traced to this early idiom, and also partly to the parallel ablative absolute in Latin. Cf. Greek genitive absolute.

## Elided Nominative.

(a) Go  $\wedge$ .

(b)  $\wedge$  To think of it!

(c) Divorced from this, they [liturgies] are a thing to fill one with a kind of horror.  $\wedge$  The most tragical thing a human eye can look on.

In (a) we have the idiomatic omission of the pronoun in the second person of the imperative mood.

In (b) the exclamatory phrase is part of a sentence. 'How astounded I am to think of it!'

In (c) the second sentence is also of an exclamatory nature. The subject 'liturgies,' already used, is omitted for the sake of effect.

## • Possessive.

(a) He found that he was still a *day's* march from the enemy's camp.

(b) The *camp's* position had been well chosen.

When the verb is passive one of these becomes the subject, while the other is left over or retained as above.

### Objective of Time and Space, etc.

(a) She is dead, sir, many a *year*.

(b) Where the quiet-coloured end of the evening smiles  
*Miles and miles.*

(c) It cost me ten *pounds*.

*Year, miles, pounds* have an adverbial force, but are usually considered accusatives.

(d) It cost him his *life*.

In this example *life* should be regarded as an adverbial accusative; cf. (c) above.

### ADJECTIVE

The idioms connected with the adjective are few and simple. This is largely due to the fact that the adjective is no longer inflected, and has therefore no complications of case. The following peculiarities should be noted.

**Position of Adjective**—The normal position of the adjective is immediately preceding the noun it limits or qualifies.

(a) *Sweet Auburn, loveliest* village of the plain.

When *predicative* the adjective naturally follows the noun in the order of the sentence, e.g.

(b) The way was *long*, the wind was *cold*.

Inversion, of course, may throw the adjective to the beginning of the sentence with the copula between it and the subject.

(c) *Sweet* are the uses of adversity.

Anglo-French and Latin idiom accounts for many examples of the adjective following the noun; e.g. *sum-total, heir-apparent, times past, retort courteous, bar sinister*.

*Of mine* and *of my master's* seem to be double possessives; cf. with (a) Old English *this my friend* (now obsolete). In (b) the 's could not be dropped without changing the meaning. In *a reminiscence of my master*, *of* would convey the sense of *concerning*. In sentences of type (b) *of* may be said to have a partitive force, *of my master's* meaning (one) *of my master's reminiscences*. *Master's* might then be regarded as a simple possessive. In (a), however, the friend might be an only friend. Hence *of* could not be regarded as a partitive.

Possessive used ironically.

- (a) *Your* party politician is generally a poor creature.
- (b) *Our* friend had better mend his manners.

It is evident here that *your* and *our* are not ordinary possessives, but express contempt or disapproval.

Object, Direct and Indirect (Accusative and Dative).

- (a) Macbeth hath murdered *sleep*.
- (b) Give *you* godden.
- (c) He plucked *me* ope his doublet.
- (d) Fight the good *fight*.
- (e) The squire was taught manly *exercises*.

In (a) *sleep* is the direct object of the active verb *murdered*.

In (b) there are two objects—(1) *godden*, direct object after active verb *give*; (2) *you*, indirect object after *give*; i.e. the active *give* implies a recipient, viz. *you*.

In (c) *me* represents a now obsolete object called the *Ethic Dative*. In Modern idiom it is expressed by some such phrase as 'before my very eyes,' or 'in my presence.' Sometimes it is stronger and implies surprise and astonishment; e.g. 'Sayest thou *me* so?'

In (d) *fight* is called the *Cognate Accusative*, in that it repeats the subject or the idea of the subject.

In (e) *exercises* is an example of the *Retained Object*. The verb *teach* implies two objects, the person taught and the subject of instruction. When active the verb has thus two direct objects; e.g.

He taught the squire manly exercises.

When the verb is passive one of these becomes the subject, while the other is left over or retained as above.

Objective of Time and Space, etc.

(a) She is dead, sir, many a *year*.

(b) Where the quiet-coloured end of the evening smiles  
*Miles and miles*.

(c) It cost me ten *pounds*.

*Year, miles, pounds* have an adverbial force, but are usually considered accusatives.

(d) It cost him his *life*.

In this example *life* should be regarded as an adverbial accusative; cf. (c) above.

## ADJECTIVE

The idioms connected with the adjective are few and simple. This is largely due to the fact that the adjective is no longer inflected, and has therefore no complications of case. The following peculiarities should be noted.

**Position of Adjective**—The normal position of the adjective is immediately preceding the noun it limits or qualifies.

(a) *Sweet Auburn, loveliest village of the plain.*

When *predicative* the adjective naturally follows the noun in the order of the sentence, e.g.

(b) The way was *long*, the wind was *cold*.

Inversion, of course, may throw the adjective to the beginning of the sentence with the copula between it and the subject.

(c) *Sweet* are the uses of adversity.

Anglo-French and Latin idiom accounts for many examples of the adjective following the noun; e.g. *sum-total, hair-apparent, times past, retort courteous, bar sinister*.

*Of mine* and *of my master's* seem to be double possessives; cf. with (a) Old English *this my friend* (now obsolete). In (b) the 's could not be dropped without changing the meaning. In *a reminiscence of my master*, *of* would convey the sense of *concerning*. In sentences of type (b) *of* may be said to have a partitive force, *of my master's* meaning (one) *of my master's reminiscences*. *Master's* might then be regarded as a simple possessive. In (a), however, the friend might be an only friend. Hence *of* could not be regarded as a partitive.

#### Possessive used ironically.

- (a) *Your* party politician is generally a poor creature.
- (b) *Our* friend had better mend his manners.

It is evident here that *your* and *our* are not ordinary possessives, but express contempt or disapproval.

#### Object, Direct and Indirect (Accusative and Dative).

- (a) Macbeth hath murdered *sleep*.
- (b) Give *you* godden.
- (c) He plucked *me* ope his doublet.
- (d) Fight the good *fight*.
- (e) The squire was taught manly *exercises*.

In (a) *sleep* is the direct object of the active verb *murdered*.

In (b) there are two objects—(1) *godden*, direct object after active verb *give*; (2) *you*, indirect object after *give*; i.e. the active *give* implies a recipient, viz. *you*.

In (c) *me* represents a now obsolete object called the *Ethic Dative*. In Modern idiom it is expressed by some such phrase as 'before my very eyes,' or 'in my presence.' Sometimes it is stronger and implies surprise and astonishment; e.g. 'Sayest thou *me* so?'

In (d) *fight* is called the *Cognate Accusative*, in that it repeats the subject or the idea of the subject.

In (e) *exercises* is an example of the *Retained Object*. The verb *teach* implies two objects, the person taught and the subject of instruction. When active the verb has thus two direct objects; e.g.

He taught the squire manly exercises.

## Loss of Comparative Force.

(a) He is a superior type of man.

In this example *superior* is only indirectly of comparative force ; that is, there is no definite reference to a lower or higher degree of the adjectival idea. So with similar words ; cf. *the better land*. The adjective is simply descriptive.

**Incomparable Adjectives**—Adjectives which name qualities that do not admit of comparison are found in the comparative and superlative degrees ; e.g. *perfect*.

(a) The more ardently they love liberty the *more perfect* will be their obedience.

Here the meaning is, . . . *the nearer will they come to perfect obedience*.

(b) Our foreign interests are *paramount*.

*Paramount* means *above all others in importance*.

Cf. also *outer, inner, upper, under*, etc., which have no positive forms. We cannot say 'This room is *upper* than that.' These adjectives, as in the preceding paragraph, are used absolutely.

## ADVERB

## Idiomatic Usages.

(a) Our days fly as *fast* as the sun.

(b) The dancers *quick* and *quicker* flew.

(c) Truth is a naked and open daylight, that doth not show . . . the triumphs of the world half so *stately* and *daintily* as candle-lights.

(d) The *then* duke acquired the property.

In (a) *fast* is an example of a word that has the same form both as adjective and adverb (see pp. 357-58).

In (b) the adjective forms are poetic licences for *quickly* and *more quickly*.

In (c) *stately* should, strictly speaking, be *statelily*, but euphony

Comparison of Adjectives is expressed in two idiomatic forms which have specific uses: (1) adding *r* or *er* for comparative, *st* or *est* for superlative; (2) combining with *more* and *most*.

No rigid rule can be given for idiomatic employment of these forms, but generally (1) is used when the adjective is a word of one or two syllables, while *more* and *most* are confined to polysyllabic adjectives.

- (a) Love is *stronger* than death.
- (b) He was the *merriest* of comrades.
- (c) The pen is *mightier* than the sword.
- (d) I put the *most implicit* faith in him.

It will be found that euphony largely determines whether (1) or (2) should be employed; e.g. *cruel* is best compared with *more* and *most*, or *cruel*, *more cruel*, *cruellest*.

- (e) She is the *cruellest* she alive.

Polysyllables tend to become unwieldy with *-er* and *-est* suffixes; e.g. *beautifullest*, as in Carlyle—an example of his mannered style.

#### Absolute Use of Comparative and Superlative.

- (a) In view of his poverty his gift is *the more creditable*.
- (b) This life is *most jolly*.

In (a) the meaning really is—*his gift is creditable by so much the more than it would be if he were rich*.

In (b) *most jolly* need not mean *the most jolly of all kinds of life*, but simply *very jolly*.

#### Superlative in Comparative.

- (a) He is *franker* than all the others.
- (b) He is the *frankest* of all.

It is plain that (a) and (b) express the same idea. The person mentioned is singled out by the degree of frankness that he

In (*d*) *ever* is more commonly used. Both idioms mean the same thing, as will be seen when they are expanded, viz., 'Though he be so poor as he is *never* likely to be,' and 'However poor he may be.'

## PRONOUN

## Indefinite.

- (a) *They* say that he will never be well again.
- (b) *Some* men are born great.
- (c) *You* never can tell.

*Some* is naturally indefinite; but it is apparent that *they* and *you* show here a variation from their usual specific use. In general, *they* refers to persons already mentioned, while *you* implies a person spoken to. In the above example, however, *they* means people in general (*cf.* Fr. *on*), and *you* might be written *one*.

## Who, which, that.

- (a) Our Father, *which* art in heaven.
- (b) *Which* of you is responsible for this?

In (*a*) the use of *which* with a personal antecedent is now obsolete. *Who*, employed now only with personal antecedents, was at first merely an interrogative.

In (*b*) we have the selective use of *which* for all genders.

*Which* v. *that*.

The following examples illustrate the main differences between *who* (or *which*) and *that*.

- (a) Books *that* depress one should be burned.
- (b) My books, *which* I had collected by practising severe self-denial, were all burned.

In (*a*) *that* restricts the antecedent to a limited class of books. The subject of the sentence is not books in general, but books that depress.

In (*b*) *which* does not restrict the subject. The relative clause



is against this form. To make *stately* an adverb, we have to say 'in a stately manner.' *Dainty*, on the other hand, admits of the adverbial suffix. But in the comparative we do not say *daintilier*; the correct form is 'more daintily.'

In (*d*) we have a usage which is becoming common, but can hardly be defended because of its cacophony; but *cf. his* whilom friend, the after time, the down train.

### Only.

- (a) The news was *only* too true.
- (b) He was the *only* one saved from the wreck.
- (c) You may go, *only* remember I warned you.
- (d) He found it was *only* a dream.

The examples given above illustrate the main uses of *only*: in (*a*) it is an adverb modifying *too*; in (*b*) it is an adjective limiting *one*; in (*c*) it is a conjunctive adverb; in (*d*) *only* is most closely related in thought to *dream*, and the meaning of the clause is, *it is a dream and that alone*; it might therefore be regarded as an adjective limiting *dream*, or an adverb of degree modifying *was*.

*Only* is often misplaced in the sentence and leads to ambiguity. Its position should be regulated by the function (adjective, adverb, etc.) it is meant to perform.

He *only* intended to send James a cheque.

This sentence may have four distinct meanings, according as we connect it with *he*, *intended*, *James*, and *cheque*.

### Never.

- (a) I *never* said so.
- (b) Washington *never* told a lie.
- (c) I *never* remember having said so.
- (d) Be he *never* so poor . . .

In (*b*) *never* means simply *not at any time*.

In phrases such as (*a*) *never* is often an inaccurate but emphatic substitute for *not*. It may, however, mean *not at any time*, as in (*b*).

(*c*) is inaccurate. It should read, *I do not remember ever saying so*.

*Had* is an extant subjunctive; *come* is almost obsolete. The subjunctive survives to a limited extent in exclamations.

- (a) Oh that it *were* possible!
- (b) God *save* the king!

It will be seen that in these examples a wish is expressed; a wish involves a possible but unfulfilled state.

### *Hypothetical Sentences.*

If I *were* in his shoes, I *should be* happy.

We have here an unfulfilled or rejected hypothesis, hence the subjunctive *were*. Careful speakers use the subjunctive in cases like this, but in ordinary speech the indicative is frequently employed.

Note that *were*, though apparently past in form, is used for the present tense in rejected conditions.

If I had been there, things would have been different.

Here *had been*, though apparently pluperfect in form, is used to express a rejected condition in the past tense. Note that in the principal clauses in the last two sentences *should be* refers to the present and *would have been* to the past.

### Present as Future.

Eat, drink, and be merry, for to-morrow we *die*.

Here the future *die* is so near in time as practically to be present.

### Imperfect for Preterite.

I *was reading* the other day that the swallows have returned.

This is a typical Scotticism for *I read*—a definite act in past time. *I was reading* is correct when the action was contemporaneous with some other past event; e.g. *I was reading the other day when the news arrived*.

### Misrelated Participle.

(a) *Having heard* of the accident, the ambulance was at once sent for by the doctor.

(b) *Driving* down the street, the horse bolted.

may here be omitted without injuring the sense: it might be said to have the force of a parenthesis.

Idiom, however, shows various deviations from the rule that *who* and *which* should be used only in non-restricting clauses as in (b) above.

- (a) It was a noble cause for *which* he risked his life.  
 (b) Friends *whose* actions are eccentric embarrass one.

On examination it will be seen that the relative clauses in both (a) and (b) are restrictive, *i.e.* part of the subject, and should accordingly be introduced by *that*. The reason for respectively employing *which* and *whose* is that the relative *that* cannot be preceded by a preposition; hence (a) would have to read, *It was a noble cause that he risked his life for*. The objection to this is that the sentence ends on the weak word *for*. So (b), if written according to rule, would read, *Friends that the actions of are eccentric embarrass one*. The clumsiness of this condemns it.

While *that*, unlike *who* and *which*, may be used for both persons and things, its use is becoming more and more restricted to things.

- (a) The man *who* shirks his duty is a poltroon.  
 (b) The cups *that* cheer but not inebriate.

Note that in both cases the relative clauses restrict the antecedents, yet *who* is employed in (a). The student, however, will find examples in which *that* is still used with personal antecedents.

- (c) Was it you *that* did this?

In this case, as in others, euphony seems to have determined the usage. Thus a good writer avoids the collocation *that that*, and prefers *that which*, in spite of the rule.

## VERB

**Subjunctive Mood**—The subjunctive mood has been ousted from modern English by the indicative, so completely that to use it savours of pedantry, except in a few instances.

- (a) You ~~had~~ better leave the room lest he *come* in.

At the same time, it is better to recast the sentence than to omit the possessive :

It is difficult to understand how the Committee of Ways and Means could allow such a procedure.

### Gerund and Pronoun.

This will be put right by *his* examining the matter.

The pronoun, as here, should almost always be in the possessive case. But we have an exception in

They prevented *him* examining the matter.

'Examining' here is plainly not a participle, but a gerund objective by 'from' understood.

### Gerund : Descriptive or Amplifying.

(a) The policy *of* waiting indefinitely is ruinous.

(b) His delay *in* acting was inexplicable.

The preposition *of* with the gerund as in (a) is the common idiom in this type of sentence. But in (b) we have an example of a noun, 'delay,' which requires, not *of*, but another preposition, *in*. The student will find other exceptions.

**Future : Shall and Will**—Confusion in the use of *shall* and *will* is due to the double sense contained in these words. Originally *shall* expressed a command or a threat, and *will* a wish. These meanings are still retained, but use has also been made of the idea of future time which *command* and *wish* carry with them. *Shall* and *will* are thus also used to express future time without reference to their original force, but only in cases where the original meaning would not give sense. We give, first of all, the possible uses of *shall* and *will* with their old meanings, and fill in the gaps, represented by brackets, with their later uses as simple futures.

[I shall go] Thou shalt go You shall go He shall go	}	<i>Simple future</i>  <i>Future of</i> <i>command</i>	{	[We shall go] You shall go They shall go

In both cases, the participle is wrongly employed, though more seriously so in (b) than in (a). The noun *doctor* to which *having heard* is related in sense, is in the sentence, although not in the nominative case. In (b), on the other hand, the noun to which *driving* refers is not given.

(c) *Finding* myself at length in his room, my senses were bewildered.

This is of the type (a) above, and should be avoided.

Certain misrelated participles are now almost idiomatically correct because of their convenience, though the careful writer avoids them.

(d) *Generally speaking*, lawyers do not make good politicians.

(e) *Referring* to your letter, our client is prepared to accept his responsibilities.

Gerund—The gerund is apt to be confused with the participle.

(a) *Examining* the matter, I found he had erred.

(b) This will be put right by the governors *examining* the matter.

In (a) *examining* is clearly the present participle. In (b) *examining* may be regarded either as the participle or as the gerund, according as we interpret the sentence. If it means *put right by the governors*, then *examining* is plainly the participle (adjectivally used). The true meaning, however, is, *put right by examining* (on the part of the governors). *Examining* is thus the gerund, having the function of a noun. Strictly speaking, therefore, we say that in sentences of type (b) the noun attached to the gerund should be in the possessive case.

(c) This will be put right by the governors' *examining* the matter.

Custom, however, is setting itself against the use of the possessive with the gerund, mainly because of its clumsiness and apparent needlessness in cases like the following:

(d) It is difficult to understand the Committee of Ways and Means allowing such a procedure.

- Direct. You *shall* not leave me. (Command.)  
 Indirect. I said he *should* not leave me.  
 Direct. They *will* die of hunger. (Simple future.)  
 Indirect. It was reported that they *would* die of hunger.

Sometimes the auxiliary is affected by the ordinary rule for simple future, viz., *You will (would), He will (would).*

- Direct. I *shall* never manage to do it. (Simple future.)  
 Indirect. He said he *would* never manage to do it.

According to the ordinary rule for the indirect sentence, we should expect: 'He said he *should* never manage to do it.'

### Infinitive: Simple and Gerundial.

(i) THE SIMPLE INFINITIVE, *i.e.* the name of the verb, (1) has the functions of a noun, and can be subject, object, or complement of a verb, or be governed by a preposition; (2) it is sometimes used as an exclamation; (3) it is found after auxiliary verbs, e.g. *do, must, can*, and such verbs as *see, dare*, etc. (See p. 359.)

- (a) *To be* thus is nothing. (Subject.)  
 (b) Have not *to do* with him. } (Object.)  
       I like *to rise* early.  
 (c) It is better *to have loved* and *lost*. (Complement.)  
 (d) Sweet rose, about *to die*. (Objective by preposition.)<sup>1</sup>  
 (e) Oh *to see* thee once again! (Exclamation.)  
 (f) I dare *do* all that may become a man. (After auxiliary verb.)

(ii) THE GERUNDIAL INFINITIVE is used (1) as an adverb, either to denote purpose, etc., in a verb, or to modify an adjective; (2) as an adjective, to qualify nouns; (3) absolutely.

- (a) He stopped *to knock* at the door. (Adverbial—purpose.)  
 (b) Willing *to wound* and yet afraid *to strike*. (Adverbial, with adjective.)  
 (c) He was too tired *to eat*. (Adverbial—degree.)  
 (d) Kettles *to mend*. (Adjective, qualifying a Noun.)  
 (e) *To speak* generally, most men are liars. (Absolute use.)

<sup>1</sup> *About to die* may be taken together as the future infinitive.

I will go	<i>Future of wish or determination</i>	We will go
[Thou wilt go You will go He will go]	<i>Simple future</i>	[You will go They will go]

'Shall' implying command has no meaning in the first person; but used as a simple future it serves a good purpose. 'Will' implying wish has no meaning in the second and third persons, but in these persons is indispensable for indicating simple futurity.

**Interrogative Use of Shall and Will**—The foregoing rule does not apply to *shall* and *will* used interrogatively.

In questions in the *second* person, *i.e.* in questions addressed to people present, these words as used must be similar to the words expected in the answer.

- |   |                      |
|---|----------------------|
| Q. <i>Will</i> you be good enough to do this? | A. I <i>will</i> .   |
| Q. <i>Shall</i> you be there?                 | A. I <i>shall</i> .  |
| Q. <i>Should</i> you go if you were asked?    | A. I <i>should</i> . |

In questions in the *first* person, where the questioner is supposed to interrogate some one regarding himself, only *shall* (the simple future) can be used. *Will* expresses intention, and we cannot ask another person about our intentions.

- (a) *Shall* I close the window?  
 (b) *Shall* we bury the hatchet?

In questions in the *third* person, the usage depends on the implied intention in the mind of the person who is asked the question. If the answer expected is one of simple futurity, *will* is required; if otherwise, *shall* must be used.

- |                                    |  |
|------------------------------------|--|
| Q. <i>Will</i> he come to-morrow?  | A. He <i>will</i> . (Simple future.)     |
| Q. And <i>shall</i> Trelawney die? | A. He <i>shall</i> not. (Determination.) |

**Shall and Will in Indirect Speech**—The noun clause, as a rule, keeps the auxiliary of the main statement, altered only in tense.

to a certain extent made this type of sentence pardonable. The example is an abbreviated form of *I hoped to succeed, and did not.*

**Sequence of Tenses**—In a complex sentence (1) the verb of the subordinate clause is unrestricted in the choice of tenses when (a) the verb of the principal clause is in the present or future tenses; (b) when the subordinate verb expresses a comparison. (2) The verb in the subordinate clause is restricted (a) to the past tenses when the verb of the principal clause is in one of the past tenses; (b) to the present tense when it conveys a general truth.

1. (a) All men *declare* his purpose *was* just. (Pres. and past.)  
     If *they have* done it, they *will suffer* for it. (Fut. and pres. perf.)
- (b) The father *was* a better man than his son *is* (or *was, had been*, etc., according to meaning). (Comparison.)
2. (a) '*Twas* right, *said* they, the bird to slay. (Past and past.)
- (b) I *said*, when I was in my haste,  
     That all men liars *be*. (Past and present.)

The last example embodies a statement which is still supposedly true; hence the present *be*. But if the statement is simply reported in the past tense, the rule of past tense being succeeded by past holds good. Compare (a) 'He *said* all men *are* mortal'; (b) 'He *said* all men *were* mortal.' Both sentences mean the same thing, but (a) emphasizes the general truth, whereas (b) emphasizes the saying of it.

In clauses expressing purpose, the present (with *may*) must follow the present or future in the principal clause; the past (with *might*) must follow the past.

- (a) I *have come* that I *may* see you. (Pres. perf. and pres.)
- (b) He *died* that men *might* live. (Past and past.)

### Split Infinitive.

(a) The party will have to take steps to *formally* excommunicate him.

Here *formally* is interposed between *to* and the main part of the verb. But *to* and its accompanying word are held to be linked together so closely that the best writers avoid separating them.

- (b) Thoroughly to understand this, it is necessary . . .
- (c) The words are held *to be so closely linked* together that . . .



## COMMON IDIOMATIC PHRASES.

- (a) They were not in so great a hurry *as to forget* their luggage.
- (b) It were better for her *to be dead*.
- (c) There was no place for them *to hide*.
- (d) I had rather *die*.

(a) is elliptical for 'They were not in so great a hurry as they would be to forget their luggage.' The infinitive is gerundial, expressing degree.

(b) The infinitive is a complement to the verb *were*. It is a simple infinitive.

(c) is a survival of the archaic use of *for* before the gerundial infinitive expressing purpose, e.g. 'He went *for to seek* his father's asses.' This usage is now a barbarism; though it is only slightly disguised in (c), which means 'There was no place *for to hide them*.'

(d) *Had* has here the Shakespearian meaning of 'would have.' In full, the sentence would read, 'I would have it, better *to die*.' *To die* is a simple infinitive in apposition with *it* understood. Compare the archaic *I had as lief remain*.

**Use of Present and Perfect Infinitives**—The present infinitive can be used after any tense of the principal verb. The perfect can be used only when the action it expresses precedes the action, in whatsoever tense expressed, of the main verb. In other cases the present infinitive is correct.

- (a) She would have liked *to have known* who he was.

Wrong: the *knowing* does not precede the *liking*. Write *to know*.

- (b) From his own account, he seemed *to have taken* it badly.

The meaning of this sentence can be (i) *he seems to have taken* or (ii) *he seemed to take*. The infinitive depends on the tense of the main verb.

- (c) I hoped *to have succeeded*.

According to the strict rules of grammar, this infinitive is wrong, because the *hoping* does not follow the *succeeding*; but custom has

(d) The fear of punishment lay too heavy upon them, to delay any longer.

The subject of *to delay* being *they* and not *fear*, we should say, *for them to delay*.

**Infinitive v. Gerund**—In most cases an infinitive can be changed to a gerund and *vice versa*. Sometimes, however, it is much more idiomatic to use only the gerund.

(a) Willing *to wound*, and yet afraid *to strike*.

The infinitives here are the usual construction. After *willing*, the infinitive is used invariably; after *afraid* the gerund (*of striking*) is as commonly used as the infinitive.

(b) He is averse *to give* his opinion on the matter.

The gerund (*to giving*) would be better here.

The infinitive is commonly used after such nouns as combine with their governing verb (not the infinitive) to form one idea.

(c) He had a great desire *to see* her face.

*Had a great desire* means *to wish very much*; hence the infinitive *to see*. This rule is not general; e.g. 'He had no fear *of falling*.' Here *had no fear* means *did not fear*; but nevertheless the gerund follows.

## PREPOSITION

**Use after other Words**—Prepositions are used after all other classes of words, and in many varieties of ways. (1) After *nouns*, we have such phrases as *right of doing something*, *joy in something*, *benefit of change* (when *benefit* is a noun), *need for assistance*, etc. (2) After *verbs*: *agree to do something*, *content one's self with saying*, *run in or into*, or *after*, or *through*, or *over*, or *down*, or *against* (according to meaning), etc. (3) After *adjectives*: *advantageous to*, *angry at or with* (according to meaning), *impatient for*, or *at*, or *with* (according to meaning), etc. (4) After *adverbs*: *conformably to*, *sufficiently for*, *consistently with*, etc.

**Place of Prepositions**—As a rule, prepositions (Lat. *pre*, before, and *pono*, I place) precede the word they govern. Occasionally

(*b*) is correct ; a careless writer might have *to thoroughly understand* ; (*c*) is wrong, for the passive infinitive *to be linked* is split by the adverbial phrase *so closely*.

The split infinitive is now frequent in periodical literature. It may be defended, though not successfully, on the following grounds :

1) It ensures that the modifying adverb is close to the verb ; (2) it is sometimes awkward to find any other place for the adverb, especially when the verb has a long object. Compare :

(*a*) He was compelled to reluctantly pay the debt which he had so foolishly incurred.

(*b*) He was compelled to pay the debt reluctantly which he had so foolishly incurred.

(*c*) He was compelled reluctantly to pay the debt which he had so foolishly incurred.

(*a*) has the infinitive split ; in (*b*) the adverb is inserted between the pronoun and its antecedent ; - (*c*) is the form employed by careful writers.

**Subject of Gerund and Infinitive**—If the subject of the gerund or infinitive is the same as the subject of the sentence or of the subordinate clause in which the gerund or infinitive finds a place, it may be omitted. It should be expressed if the subjects differ, or if in any way ambiguity might be caused.

(*a*) He despised himself for showing such lamentable weakness.

(*b*) I should punish them for coming in late.

(*c*) He knows that a man or boy of good character can be broken down by persistently leaving loose cash about.

In (*a*) the subject of the gerund *showing* is the same as that of *despised*, so no subject is necessary. In (*b*) the subjects differ, but there is no need to write *their coming in late*, for no ambiguity arises, owing to the general meaning of the sentence. The case of (*c*) is different : *leaving* must have a subject expressed, otherwise it takes *man* or *boy* as its subject, and the meaning is ruined. The sentence is clumsy, and should be remodelled ; but as a makeshift it can be amended to . . . *by people's persistently leaving loose cash about*.

**Compound Prepositions** — (i) The use of these is sometimes necessary to express a complex idea.

(a) Take the shoes *from off* thy feet.

(ii) The indiscriminate use of compound prepositions, e.g. *as to*, *inasmuch as*, leads to looseness of expression or confusion of ideas. A similar result is apt to follow the use of prepositional phrases, e.g. *in view of*, *in favour of*. When one word will do (e.g. *concerning* for *relative to* or *as to*), it should be preferred for its brevity and clearness.

(b) To-morrow the Prime Minister will make a statement *as to* his future position.

(c) It is not quite clear *as to* what happened.

(d) *With a view to* secrecy, the plan will be submitted to a private committee.

(e) *With a view to* hasten the Bill's progress, the Government will apply the closure.

In (b) above, *as to* is not wrong, but one word: e.g. *about* or *concerning*, would do quite as well; in (c) *as to* is not wanted at all. In (d) it would be simpler to say *to ensure secrecy*; and in (e) *with a view* could easily be omitted.

### Some Individual Prepositions.

(i) A.

(a) I would have him ten years *a-killing* (or *a killing*)

(b) He has gone *a-hunting* (or *a hunting*).

(c) Eggs are *a shilling a dozen*.

In (a) and (b), *a* is the archaic form of *in* or *on*; thus, *a-killing* means *in the killing*; *a-hunting* means *on the hunting*. It is now questionable to imitate such expressions, e.g. to say, *He is so long a-dressing*. In (c) *a* is the indefinite article, the full form of the sentence being, *Eggs are now selling at a shilling for a dozen*.

The use of *a* as in (a) and (b) is still found in such words as *aboard* (*on the board*), *asleep* (*on sleep*), etc. Compare *o'clock* for *of the clock*.

they find a place at the end of an adjective clause or an interrogative sentence.

(a) What are you talking *about*?

(b) The chair that you are sitting *on* belonged to Queen Mary.

In (a) we have a usage sanctioned by long custom. To say, *About what are you talking?* would sound pedantic. In more formal writing it is a sign of slackness habitually to conclude a sentence with a preposition.

• (c) During their walk they discussed the subject *which* they had previously talked *about*.

Better to put *about* before *which*.

Note that the relative pronoun *that* cannot have a preposition before it.

(d) There is the book *that* he is *after*.

### Omission and Insertion of Prepositions.

(1) He slept  $\wedge$  the whole day.

In sentences like this it is quite customary to omit the preposition. But in other cases the omission might be an archaism, e.g. *he dismissed him  $\wedge$  the room, he listened  $\wedge$  the tale*, or a vulgar usage, e.g. *I shall write you to-morrow*. These latter examples should not be followed.

(2) Sometimes prepositions are affectedly introduced; e.g. *We entreat of thee to do it*. This again is an archaism.

(3) When two words which take different prepositions are linked together in the same sentence, they must be followed each by their proper preposition.

He went on his way, ignorant or indifferent to the scandals connected with his name.

*Ignorant* takes *of* after it, and so that preposition should be inserted.

*m* in *whom* being dragged in by the *n* in *than*. In (c) *than* is a conjunction.

(iv) **WITHAL.**

This is an archaic and more emphatic form of *with*, and commonly governs a relative pronoun. It is always placed at the end of its clause.

(a) Stale to catch fools *withal*.

This means '*with which* to catch fools.'

It has sometimes an adverbial use, and means *in addition*.

(b) I must have liberty *withal*.

(v) **BETWEEN ; AMONG.**

(a) He was set *between* two thieves.

(b) They parted his garments *among* them.

*Between* (from the same root as *two*) refers to a division or lodgment between *two*; *among* is used of more than two. *Between the three* is therefore a solecism.

(vi) **BY ; WITH** (after passive).

(a) He was slain *by* the leading stormer.

(b) He was slain *with* a stone.

*By* is used with the living agent; *with* refers to the inanimate instrument.

## CONJUNCTION

Conjunctions joining Words—(1) When nouns and pronouns are joined by a conjunction they should be in the same case.

(a) This is between *you* and *me*.

(b) The hat is either my *aunt's* or *mine*.

It is bad grammar to write *between you and I*.

(2) When the conjunctions joining two or more words in the nominative case are *cumulative*, i.e. add one idea to another, the predicate must be plural; when the conjunctions are *alternative*, i.e.

## (ii) BUT.

- (a) None *but* the brave deserves the fair.  
 (b) He could do nothing *but* laugh.  
 (c) In his dealings he was *all but* a miser.

When *but* means *except*, it is a preposition, usually governing a noun, as in (a), or governing an infinitive verb, as in (b). In (c) *but* governs the verbal noun (or gerund) *being*, which is understood, and so it is still a preposition.

- (d) I cannot believe *but that* you are wrong.

This sentence means, *I cannot believe anything but (or except) the fact that you are wrong.* *But* is therefore a preposition governing *fact*, understood.

- (e) I do not doubt *but that* he is wrong.

If *but* be retained, it must be a conjunction, combining with *that*; but it can quite well be omitted after *doubt*.

- (f) On the housetops was no woman  
*But* spat towards him and hissed.

*But* in such an example as this is often parsed as a relative pronoun, meaning *who . . . not*. It is really a preposition; for the sentence means, *On the housetops there was no woman, but (or except) those who spat*, etc. *But* governs such a word as *those*, understood.

## (iii) THAN.

- (a) He would receive no visitors *other than* the doctor.  
 (b) Satan, *than whom* none higher sat, perceived.  
 (c) He is slightly older *than I*.

In (a) *than* has clearly the force of *except* or *but*. 'He would receive no visitor *except* [or *but*] the doctor.' In (b) the construction *than whom* may be explained as follows: (1) as an old anomalous construction; cf. 'He is older *than me*'—now a colloquialism; (2) as due to a confusion between *than* as a conjunction ('None sat higher *than* Satan sat') and *than* as a preposition ('None sat in the highest place *except* Satan'); (3) as due to a desire for euphony, the

*when, but, if, since, etc.* *That* can quite well be parsed along with its accompanying conjunction, both together being called a compound conjunction. *That* might also be called a demonstrative pronoun, equivalent to the clause that follows it.

### Some Individual Conjunctions.

#### (i) ALSO.

- (a) God do so unto me, and more *also*.  
 (b) We are giving these explanations, gently as friends, *also* patiently as becomes neighbours.

In (a) we see the proper use of *also*, i.e. as an adverb. When *also* is used as a conjunction equivalent to *and*, we have a slovenly usage, as in example (b).

#### (ii) AND.

*And* is sometimes put at the beginning of a sentence to express a sudden, eager, or passionate inquiry. (See p. 102.)

- (a) *And* are ye sure the news is true?

#### (iii) AS.

- (a) He regarded the boy *as* a mere buffoon.  
 (b) The lilies lay *as* if asleep.  
 (c) The sky brightens, *as though* the day were at hand.

We have in these examples the use of *as* as a conjunction in elliptical sentences. In (a) we should read, *He regarded the boy as he would regard a mere buffoon*; in (b), *The lilies lay as they would lie if they were asleep*; (c) is more compressed, and could be expanded into *The sky brightens, and it could brighten no more even though day were at hand*.

#### (iv) NOW; WELL.

These words are often used to introduce a sentence explaining, continuing, or contradicting a previous statement.

- (a) He insists that you have stolen the money. *Well*, what have you to say to that?



give a choice, or *adversative*, i.e. imply a contrast, the predicate should be singular.

- (c) *Both you and I are* to go. (Cumulative.)
- (d) *Neither he nor she is* to go. (Alternative.)
- (e) *Not peace, but a sword, is* with you. (Adversative.)

Compare the two extracts given below. The first is wrong, and the second right.

- (f) But by the yellow Tiber  
Was tumult and affright.
- (g) Nor house nor fence nor dovecote  
In Crustumerium stands.

#### Omission and Insertion of Conjunctions.

##### (i) AS.

- (a) In this we are as wise  $\wedge$  or wiser than our fathers.
- (b)  $\wedge$  So vital is this regarded.

In both these examples *as* is erroneously omitted. We must say *as wise as or wiser than*, in order to complete the construction in (a); whereas in (b) a word like *regard* must have *as* as an adjunct. It should appear before *so vital*.

##### (ii) THAT.

- (a) He saw  $\wedge$  it was good.
- (b) It is not till he cometh  $\wedge$  the ideal will be seen.

The first example shows the legitimate omission of *that* before the noun clause; (b) is an instance of an omission which is less tolerable: it would be much better if *that* were introduced before *the ideal*.

- (c) Whan *that* Aprillē with his shoures sootē . . .
- (d) Before *that* certain came from James, he did eat with the Gentiles.

Here we have the obsolete retention of *that* after such words as

(iii) *So . . . as.* *As* after *so* is used (i) to modify the first statement; (ii) to express a consequence.

- (a) There are none *so* lost *as* lose their hopes of heaven.  
 (b) The picture was *so* mutilated *as* to be unrecognizable.

*So . . . that* can be used in the latter case.

(iv) **Expressing an Alternative.**

(a) *Either* (or *neither*) . . . *or* (or *nor*).

(b) *Whether . . . or; whether . . . or not.* These pairs involve two indirect questions, or one of two hypotheses.

(a) I do not know *whether* to go *or not*.

(b) *Whether* you did it *or* I, it is all the same to me.

(c) I should like to know *whether* we are to bow the knee to an outsider.

The first two of these examples show a correct use of the correlatives; in the third *whether* is wrongly employed, because its correlative is not expressed. It would be better to use *if*.

## EXERCISES

### EXERCISES IN PARSING

Parse the words italicized.

1. *Why* care for grammar *so long as* we are good?
2. It is never *too late* to mend.
3. Willie's gane to Melville Castle,  
*Boots* and *spurs* and a'.
4. Every *why* hath a *wherefore*.
5. Conscience awakened in a fever,  
*Just a day too late, as ever.*
6. The earth is the *Lord's* and the *fulness thereof*.
7. There must *needs be* a like proportion.
8. Thou *hadst need send* for *more money*.
9. *Bric-a-brac* hunting is *about as robust a business as making doll-clothes*.
10. A good name is *rather to be chosen than great riches*.
11. *So as* thou livest in peace, *die free* from strife.
12. *What need* the bridge *much broader* than the *flood*?

(b) The Prime Minister declared his faith in the policy enunciated in the Newcastle speech. *Now*, such a faith I believe to be moonshine.

(v) **WHILE.**

This word, the real function of which is to express *time when*, is often employed in a colourless sense with the meaning of *and*. The latter usage is not to be recommended.

(a) I went out *while* he was looking for his hat.

(b) The policeman became more officious as the crowd grew larger, *while* I became all the more distressed.

*While* is right in (a), wrong in (b).

### CORRELATIVES

Two words, or two sets of words, which are complementary to each other, *i.e.* which act unitedly to produce one complete sense, are called correlatives. Usually the individual correlatives are separated by some other part of their sentence.

(i) **Correlatives expressing Similarity.**

(a) *As . . . so.* This pair usually provides two balanced clauses.

*As* the tree falls, *so* it lies.

(b) *Like . . . so.* This is often used in similes, since it gives a comparison between two ideas.

*Like* to a streamer of the northern morn . . .

*So* flashed and fell the brand Excalibur.

(ii) **Expressing Emphasis.**

(a) *Both . . . and.* Used to emphasize a pair of ideas; sometimes also more than two conceptions are joined.

(a) The robbers *both* robbed *and* murdered the old man.

(b) God *both* made the heavens *and* the sea *and* the earth.

(b) *Not only . . . but also.* Used to emphasize the second of the pair of ideas.

The robbers *not only* robbed the old man, *but* killed him *also*.

46. *He that has ears to hear, let him stuff them with cotton.*
47. *Indeed! his speech struck me as being foolish.*
48. *They had better go at once.*
49. *I had rather have a fool to make me merry than experience to make me sad.*
50. *O hardness to dissemble!*
51. *None are so well shod but they may slip.*
52. *I am a man  
More-sinned against than sinning.*
53. *With all their luck at gambling they lost some thousand pounds apiece.*
54. *What little sense he had has been all knocked out of him.*
55. *It were better never to have been born.*
56. *Their's not to make reply.*
57. *I lay myself out to exaggerate.*
58. *What with our help, what with the king,  
What with the injuries of a wanton time.*
59. *He had to get the woman her money, willy-nilly.*
60. *Would God I had died for thee, O Absalom!*
61. *There is one fool at least in every married couple.*
62. *As usual, the cars slowed down, little by little, till they were running dead slow.*
63. *He is something peevish that way; but nobody but has his faults; but let that pass.*
64. *Let your communication be yea, yea; nay, nay.*
65. *Many a day he never came.*
66. *He swam back to land, none the worse for his hasty dip.*
67. *Many a day she sat sighing, waiting till the night should fall.*
68. *Down with it!*
69. *The reading lamp you gave me is beginning to show signs of giving out.*
70. *What a wonder seems the fear of death,  
Seeing how gladly we all sink to sleep!*
71. *I dare say you had better remain as you are, or, at least, let well alone.*
72. *They say barking dogs seldom bite.*
73. *Sometimes a thousand twanging instruments  
Will hum about my ears.*
74. *One to-day is worth two to-morrows.*
75. *Thou wear a lion's hide!*
76. *Throughout the whole proceedings, there was no one but wanted to send the plaintiffs packing.*
77. *If I forget thee, O Jerusalem, let my right hand forget her cunning!*

13. *Sufficient unto the day is the evil thereof.*
14. *Did I tell this, who would believe me?*
15. *She was the mother of all living.*
16. *Sure men were born to lie, and women to believe them.*
17.                   *When better choices are not to be had,  
We needs must take the seeming best of bad.*
18. *How are the mighty fallen!*
19. *Of making many books there is no end.*
20. *It is more blessed to give than to receive.*
21. *Live and let live.*
22. *There is an endless merit in a man's knowing when to have done.*
23.                   *You know how little while we have to stay,  
And, once departed, may return no more.*
24. *He has lived a bachelor this ten years.*
25.                   *Water, water, everywhere,  
Nor any drop to drink!*
26. *Coming home from the station I was bitten by his brute of a dog.*
27. *Haste thee, nymph, and bring with thee Mirth.*
28. *When he smiles he looks anything but pleasant.*
29. *The Lord watch between thee and me, when we are absent one  
from another.*
30. *If you please, that will do.*
31. *Least said, soonest mended.*
32. *Fire that is closest kept burns most of all.*
33.                   *Belial came last, than whom a spirit more lewd  
Fell not from heaven.*
34. *If the worst comes to the worst, we can but die once.*
35. *Not only the policeman, but the lamp-post also, were knocked  
down by the motor-car.*
36. *May you soon return!*
37. *The sooner the better.*
38. *This seven years did not Talbot see his son.*
39. *This world has angels all too few.*
40. *Thwackum was for doing justice and leaving mercy to heaven.*
41. *The books he needs are as follows.*
42.                   *They say best men are moulded out of faults;  
And, for the most, become much more than better  
For being a little bad.*
43. *But woe to him that is alone when he falleth.*
44. *He paid up, and that most honourably.*
45. *That will happen all right, and of its own accord too.*

108. *As well be hanged for a sheep as for a lamb.*  
 109. They were *all eagerness to see St Paul's*, only a few minutes being left them.  
 110. When he died he left *a million or so.*  
 111. 'Tis strange to think what a man may do, and a woman yet think him an angel.  
 112. It is *all one to yours truly.*

## CORRECTION OF SENTENCES

*Note.*—The sentences given should be carefully examined, and, when possible, amended. In every case reasons should be given for each change. Special attention should be paid to weaknesses of style, e.g. tautology, pomposity, etc.

1. It had been my long-felt desire to have visited Rome one day.
2. If aeroplanes come out, they will be a great drawback to railways.
3. Witness also stated that he never saw an item in the accounts in which the auditors put the valuation of ten pounds per head in the Indian labourers.
4. Whilst openly siding with David against Fleetwood, Macklin seems to have played a double game, and eventually fell between two stools.
5. To successfully remove the stones, and to rear an edifice on the foundations, was a herculean task.
6. Our keen crystallized actors will put in their best enactments.
7. The principal suburb of Constantinople had, at the season arrived at, a fresh one connected with it, namely, the assembly of many hundreds of persons of both sexes—though *the* sex was most largely represented—in the Valley of Sweet Waters, about two miles from Pera.
8. The whole party were engaged *ohne Rast* with a prodigious quantity of *Hast* in a continual social effort.
9. This exercise is almost quite as bad.
10. We will reach Oxford up to time, I think, if this train does not jib at the first steep hill.
11. I impress upon my son never, on no account, ever to follow his father in his profession.
12. With the recuperative energy so peculiar to American character, Mr Cook has already gone down to your city to purchase a new stock to replace that destroyed by the devouring element, having re-established his boarding-house before leaving. The son of Ethiopia who conducts the culinary department is not the darker for the 'cloud which has lowered o'er our house,' and deprived him of the instruments of his office.
13. In the opinion of this court, a window can be made in a mutual wall only with the consent of both parties on either side of the said wall.

78. *Fool that I was !*  
 79. He is the *mildest* curate *going*.  
 80. *Week after week* the news was postponed, *all the more* to accentuate the suspense.  
 81. *Murder will out*.  
 82. *Down* on your knees,  
     And *thank* heaven, *fasting*, for a good man's love.  
 83. 'My lords, *that that* I say is this, *that that that that* gentleman has advanced is not *that that* he should have proved to your lordships.'  
 84. *Having done so*, they marched without delay.  
 85. He was beaten *hands down*.  
 86. Such conduct is *much to be deplored, to be sure*.  
 87. 'Fancy a party all *Mulligans!*' thought I, with secret terror.  
 88. It is *worth living* in London, *surely*, to enjoy the country when *you* get to it.  
 89. *Pray without ceasing*.  
 90. I am ill at *reckoning*.  
 91. *What* judgment shall I dread, *doing no wrong?*  
 92. Oh *that* deceit should steal such gentle shapes !  
 93. For the life *to come*, I sleep *out* the thought of it.  
 94. *Well done*, thou good and faithful servant.  
 95. *Long ago* we were *wont to let* plain living accompany high thinking.  
 96. And *she to die* so young !  
 97. He remarked to me that *so and so* managed *somehow or other* to get up *so early as* to catch the first train to town.  
 98. *What with* sea-sickness and *what with* terror, his love for a sailor's life was *somewhat* weakened.  
 99. *Mine be a cot* beside the hill.  
 100.      It is *too full* of the milk of human kindness  
     *To catch* the nearest way.  
 101. Oh *more than Gothic* ignorance !  
 102. *Assail* who *will*, the *valiant* attends.  
 103.      There *studious let me sit*,  
     And *hold* high converse with the mighty *Dead*,  
     *Sages* of ancient time, *as gods* revered.  
 He came *every other day*.  
 He was *seven years old*, she said.  
 He *ten to one* that, *once made king*, he *will play* his old friends  
 than *two hours ago* the chief left, *all smiles*.

31. Just at the psychological moment, when the fish was a foot from the gunwale, the hook gave and the fish disappeared.

32. He said that he considered it somewhat unique in the life of an engineer that he should have been privileged to have constructed three docks on the one site.

33. He came to a dense part of the forest from whence came growls and mutterings.

34. There are forty-four musicians, of whom twenty-seven are stringed instruments.

35. Examine the following figures of speech; where emendation seems necessary alter the figure; where in your opinion the figure is justifiable say so.

(a) I hope to meet my Pilot face to face  
When I have crossed the bar.

(b) About six o'clock in the evening the captain and another man came in and unfolded a plan which made my blood run cold.

(c) Thy words are as a cloud of winged snakes.

(d) He layed hand upon the Ocean's mane,  
And played familiar with his hoary locks.

(e) O gentle Moon, thy crystal accents pierce  
The caverns of my pride's deep universe,  
Charming the tiger joy, whose tramlings fierce  
Make wounds which need thy balm.

(f) What strong mysterious links enchain the heart  
To regions where the morn of life was spent?

36. They rushed on deck, shooting every one down in the way.

37. He preferred to know the worst than to dream the best.

38. The shape of the playing ground was spherical, the highest point being at the centre.

39. In diplomatic circles the whole affair is looked upon as an *acte de malveillance* toward the Anglo-French *entente*.

40. So the Treaty of Utrecht was brought about, in which England did not gain, beyond Gibraltar and Minorca, scarcely one advantage.

41. Nor do I know any one with whom I can converse more pleasantly, or I would prefer as my companion.

42. Peg was the first to give out, and it is probable that neither Garrick nor Macklin were sorry, for her liberality and prodigality had let them in badly.



fought with determination for its ends, and, after a prolonged struggle, succeeded in all they claimed.

67. To lose the train, my temper and my umbrella also, was most aggravating to a delicately strung individual like myself.

68. One of the prettiest touches was when, at the relation of the queen's death, how attentiveness wounded his daughter.

69. On Monday Mr S. will make a statement in the House of Commons as to his personal position. It would be unwise to create any new precedent in such a matter as this by drawing fine distinctions as to the severance of Indian from British finance. Whatever the view taken as to the Act of George III, it was deemed applicable in the case of Lord A. and Mr G., and they resigned their seats.

70. The convict was overpowered, and removed to separate cells.

71. At present the wires have to be put in guttapercha and other protecting and insulating materials, which make the cost greater than ordinary wires.

72. We have ourselves been reminded of the deficiencies of our femoral habiliments, and exhorted upon that score to fit ourselves more becomingly.

73. This car has a large reserve of power; if not required, you may run the car at the cost of the upkeep of a car half the power of this one.

74. He admitted that adult suffrage at one stroke might be more than the country would at present accept, and he would probably be found clinging to the business end of the wedge which was so dear to the heart of every timid reformer.

75. The Colonial Secretary said they could all unite in congratulation on the prosperity of trade, which he had always maintained was the result of no political party being in power.

76. May heaven cherish and keep you from yours affectionately,

JOHN THOMAS

77. The woman said to the magistrate that she had been married twenty-eight years, and her husband had never come home and found her out.

78. Whether it precedes or follows on the increased means of subsistence, is a matter we shall see further on.

79. 'Blyford Church, Sussex,' is in the artist's own inimical style, yet it portrays the true Sussex atmosphere.

80. He here shook his head—right little he said,

Though he thought she was coming it rather too strong.

81. Recalling Dr Johnson's pungent saying, it came into my head to see what application it had to the matter in hand.

82. This can only be supplied by the nation itself taking the matter up seriously.

83. It was an enormous advantage to establish a higher equilibrium

## SECONDARY ENGLISH

43. The gauge of the rails in England and France is different.
44. She ran on her uncle departing, to watch events through the dining-room window.
45. I intended reading a book, after which a light refreshment and then home again.
46. You can carry goods by the river, thus saving the expense of changing them into a train.
47. The carriage halted a little way away.
48. Chinamen wear long pigtailed and eat their rice cold.
49. When broader, the banks of the rivers are covered with sawmills.
50. In his youth he had sown his wild oats ; now they were coming home to roost.
51. I think it may assist the reader by placing them before him in chronological order.
52. In the balloon race seven competitors fell out.
53. This year I would like very much to spend my holidays there.
54. All the time his men were starving from want of food and water.
55. She addressed a gaily dressed domestic, who was crossing the court with importance and bustle in his countenance.
56. When we are sending goods anywhere, the train is much dearer than sending it by steamer.
57. Rip van Winkle, on looking down at his dress, found to his consternation he had a long flowing beard and long hair.
58. The consideration of these great changes in the English mind has led me into a digression which, so far from being foreign to the design of this introduction, is absolutely necessary for a right understanding of it.
59. Little companies of the elect meet in drawing-rooms to listen to these refined pearls of the human intellect.
60. The ability or otherwise of the Church to exercise the terms of its trust is a serious question.
61. The Press-box is at one end of the field, the result being that while the play at that end of the field can be described with mathematical exactitude, whatever transpires at the other end has to be left to the tender mercies of reportorial imagination.
62. It is of my adventures during that eventful day that I am now going to speak of.
63. If you have nothing to say, say it.
64. It was a beautiful sight, the sun rising over the distant hills, and the reflection of trees in the water.
65. Now I am ready, and my companion got his stick, and we start on our journey.
66. The Amalgamated Society of Engineers is an association which

102. Born on November 27th last, the little boy will, should things remain as at present, one day become the Marquis of L.

103. A superficial cleansing of this substitute for a plate was carried out in a canvas bucket used for all analogous purposes, though intended primarily for use in the watering of my horse.

104. Owing to pressing business requiring his immediate attention, the Prime Minister was unable to see the deputation.

105. No Government ever plunged more rapidly into a deeper quagmire.

106. Those oft are stratagems which errors seem,  
Nor is it Homer nods, but we that dream.

107. Thus did these men return from their iniquitous plunder of the churches, their hands dripping with the fat of sacrilege.

108. Although a certain number are tracked down and given the *hors de combat*, it is next to impossible to locate every wounded stag.

109. In the afternoon, Mr Parkes had gone up to the fort intended to be attacked with a flag of truce, and advised the Mandarin in charge of it to surrender.

110. In the midst of many crumbling institutions that of property stands erect upon its feet, seated upon Justice.

111. As to how far his statement is true is a question admitting of a wide solution.

112. Oft had he come this way culling the tender bud of spring.

113. On his helmet waves a missing plume.

114. The little page came running up, very joyful of his master's victory.

115. In relation to military organization we are still in the flourishing region of the *vicilles perruques*.

116. On George entering and sitting down, his aunt, noticing his pale appearance, objected to him sitting in a draught near the door.

117. In her handling of the cups of *café noir*, a little *gaucherie* was perceptible.

118. Seeing that the sailors were determined to return in spite of his orders, the sailing utensils were cast overboard by Columbus.

119. On this, the ever-glorious fourth of July, 'God Save the King' and 'Yankee Doodle' may well blend in unison round the world.

120. He had certain very definite notions, and it should be no fault of his if they were not carried out.

121. There is a touch of the vernal spring in the air, and even to the foot there may be felt this as o'er the turf our Ruggers, soccers, hockeyists, golfers, andshintiests speed to goal.

122. Beauty's *elixir vite* is praise.

123. His brother took the matrimonial plunge yesterday.

## SECONDARY ENGLISH

between capital and labour, and they believed that on balance the influence of Trades Unions was for good.

84. On the whole the general opinion of Europe is unanimous against this war.

85. Now to exceptionally tax one kind of property does not differ from the total and sweeping franchise of Mr George.

86. Next there appears a thin nervous lady, so thin, that she looks as if she had been done wasp-waist fashion, and who gives a long exclamation at every slight jerk of the vehicle.

87. A tunnel of twenty miles long would, in my opinion, be rather a large order.

88. That men actually die of starvation in our civilized community, I doubt very much.

89. Take them as they come, you shall find in the common people a surly indifference.

90. The magistrate said he regarded the case as a very serious one, in so far as when the offence was committed the accused was the worse of drink.

91. To think of him standing up and talking in that wild fashion !

92. Altogether the village is very pleasant to spend a few hours in, or if lazily inclined to stop the night at the *Montagu Arms*.

93. He was about to remark that many corpses had been given up for dead by medical men, and that, in the opinion of many, there was a great fear of premature burial.

94. Even third-class carriages are scarce on the Dalny-Port Arthur line.

95. He kept his finger on the pulse of European politics, as well as on the fluctuating fevers of new creeds.

96. It must be about slack water, and she had probably reached the eddy formed by the confluence of the tide and the overflowing waters of the river.

97. This freight, be it observed, is rendered as far as the sea-passage, and to some extent the land transit as well, is made more costly by protective regulations.

98. This bill is, so to speak, a corpse ; but it is a corpse in which the country takes a deep and varied interest ; and while there is life there is hope.

99. It was long after nightfall, and too dark to see anything, when the appearance of his son became visible.

100. The reluctant accounts had to be produced, and the balance withheld had to be paid into court.

101. As we lie in our comfortable beds, let us remember with admiration the figure of the common seaman, who knows how to go to certain death as one of the usual risks of his profession.

124. A most successful concert was organized on behalf of those destitute owing to the flood having swept away their dwellings.

125. Mrs Flannigan keeps a boarding-house on his beat—a warm-hearted widow.

126. I will now, in good sooth, declare to you, who will not blab, that the gunpowder fright is all out of our heads.

127. The reference to the English Nonconformists was a graceful amend to them for being so passionate an Oxonian and churchman.

128. In this way a lot of work and time would have been wasted for nothing.

129. As the United Kingdom are islands, it would be rather an unwise thing to connect them with the mainland with a strip of underground land.

130. Overhead the plumed members of the winged tribe kept up an incessant chattering peculiar to the African forest.

131. Further interrogated as to eleven out of twelve Presbyteries of the Church having fifty per cent. of their charges vacant, the reply of the Prime Minister was unsatisfactory.

132. Down all the street, loud and persistent, came the reverberant tinkle of his instrument.

133. An experienced gentleman desires engagement as assistant in an office; would accept small retribution.

134. Conceive my vexation at being told by Papa this morning that he had not the least objection to Ernest and me marrying whenever we pleased.

135. He wotted not his end was approaching, albeit many signs were nigh.

136. *À propos* to this great composition, an interesting anecdote is given in Hiller's *Mendelssohn*.

137. If Fate follows and limits power, power attends or antagonizes Fate.

138. I would like if people would listen to me when I speak to them, instead of drawing away.

139. Affairs have come to such a pass that it is likely that some morning the managers of the club will wake up to find themselves in the dock on a charge of manslaughter.

140. They think that by sitting still their opponents will undo all the good that has been done.

141. Apply to below to have your complexions painlessly removed.

142. A freak had come over the mind of the illustrious Bourbon that surpassed all former vagaries.

143. It were well-nigh incredible that such men should dispose of their money ere dying.

144. I am not sorry they cut up rough and ploughed me.

145. At the time I read his statement most carefully, but entirely failed to grasp its true inwardness.

146. The four composers were Francesco Berger, Alberto Randegger, Giuseppe Rotta, and Alberto Zelman, who died not long ago, as did Randegger.

147. His nether regions were apparelled in a kilt of prismatic hues.

148. This disease has wrecked the Churches before, and the Bishop of Carlisle, cognizant of that, is determined to nip it in the bud, as far as it colours his diocese.

149. The usage and practice of this House is that a question which is once passed shall not be again proposed in the same session.

150.                               And the stars whose feeble light  
                                      Give a pale shadow to the night.

151. Throughout the day, torrents of rain poured down, and twenty thousand Austrians bit the dust.

152. The owner of the house was a rich wood merchant, and who, when asked what rent he required for the use of his dwelling, replied, ruefully, that he would give 5000 taels if we would refrain from using it.

153. Whether musical examinations are an unmixed blessing is, in my opinion, an open question; indeed, whether they have any value whatever.

154. It is more in accordance with Mr Strauss's earlier work, and will appeal more particularly to those who like music which appeals to the more quiet emotions.

155. In Germany there has been of late years an almost entire abandonment of the training of the Ersatz—the residue left after the cream of the available recruits have been drafted into the regular army and navy.

156. I would, however, like to point out that we have here to deal with a tender plant the blooming of which ought not to be prevented by touching it or discussing it too early.

157. I must certainly protest against the statement that aversion from England was to be heard in my remarks.

158. In choosing his epithets, the poet seeks to strike numerous chords at one and the same time.

159. The court then retired for a few minutes to deliberate over the request of Gauzy for the jury to visit his house, as I stated yesterday. It rejects the application, the reason being that not only the jury, but all the magistrates, the eighteen counsel for the prisoners, and all the witnesses would have to go to Ivory. This was followed by a short recess.

160. Sinister rumours were abroad; but the banana emerged triumphant from a charge of being run by a trust. While not claiming a halo for its actions, it certainly does not deserve to be branded with the cloven hoof.

161. Flat ground is not good for little grouse, and prospective parents seem to know it. I do not suppose they really know, but select more

broken ground because they are survivals. Neither they nor their ancestors would have survived the first wet season had not the latter always chosen so, and created an instinct in the breed by the elimination of those which did not choose unfloodable ground.

162. Did he take it himself or was it administered to him by somebody else, and, if so, what was the intention?

163. Witness said he had received concussion on the brain in 1901, since when he had obtained other persons to manage his business affairs.

164. This betting case is distinguished by two important features over ordinary betting prosecutions, first, by the sensational nature of the details and of the business carried on, and second, by its legal effect on all engaged in the business of betting. The Assize Court, where the trial took place, had all the appearance of a *cause célèbre*.

165. The population of England being ten times more than Scotland, it stands to reason that a proportionately greater number of men take up the game, and as a natural *sequitur*, there are in England ten players of the first-class type for every one of the same class in Scotland. In reality there are only three, possibly four, Scottish clubs which one can really call first-class, and from amongst whom, year after year, one can safely pick out the prospective winners of the championship.

166. Described at greater length anon, here at the outset it is absolutely necessary to point out how in this serpentine path we have the strategic key to the citadel of the black brain.

167. Those who disagree from me are quite at liberty to stand up and say so.

168. The arena swims around him, and he is gone,  
Ere ceased the inhuman shout that hailed the wretch who won.

169. Revenge, heightened by personal enmity towards the King and the first Minister, who had refused to raise the Marquis of Tavora to the dignity of a duke; rather than any well-ascertained intention, or expectation of subverting the Government, and dethroning the Braganza family; seem to have stimulated the conspirators to so atrocious an undertaking.

170. I first visited him in 1879 at Wissahiccon, in America, where he kept a hotel whose great attraction was a large room, where ranging around it were small bushes of the district, on the branches of which he had carved, with his own hand, hundreds of political coteries, known to all the land—so lifelike and natural, with likenesses so unmistakable, that they were the wonder and diversion of thousands of visitors.

## CHAPTER III

### ETYMOLOGY

**I**NTRODUCTORY—Etymology is the science that seeks to explain the origin and history of words. We have already dealt with the more important aspects of etymology—in Part I with the meanings of words and the changes which these meanings undergo, in the two foregoing chapters of Part III with the sources of our vocabulary and the development of our grammar. We have now to consider some minor but interesting etymological facts to which we have not yet had occasion to refer.

### WORD-BUILDING

① **Prefixes and Suffixes**—Our vocabulary has been enormously enriched by the addition of prefixes and suffixes to many of the primary or simple words, both native and foreign. For example, O.E. *weorþ* has given us not only *worth*, but *worthy*, *unworthy*, *worthiness*, *unworthiness*, *worthless*, *worthlessness*. Latin and Greek prefixes and suffixes greatly outnumber those of English origin, and, combining with classical roots, account for a large proportion of our loan-words: e.g. from *locus* (a place) we have *local*, *locality*, *locate*, *allocate*, *collocation*, to mention only a few of the derivatives from this source. Again, from Greek *graphein* (to write) and *gramma* (a letter) we get *grammar*, *programme*, *diagram*, *epigram*, *epigrammatic*, *graphic*, *graphite*, etc.

One or two points in the history of prefixes and suffixes should be noted. (i) Many of the native prefixes and suffixes have almost ceased to operate in the process of word-building, e.g. *hood* (O.E. *had*) and *ship* (O.E. *scipu*). We are still making free use, however,



of *-ly*, *-ness*, *-dom*, etc.; e.g. *mechanically*, *rigidness*, *flunkeydom*. (ii) Several important but now obsolete English affixes were originally separate words, e.g. *dom* (law), *scipu* (state), *had* (rank). Foreign affixes, on the other hand, had, as introduced into English, no separate existence: e.g. *-ous* (Lat. *-us* or *-osus*, full of); *pro* (Lat. *pro*, for) which had a separate existence in Latin as a preposition, etc. (iii) In the various stages of English, word-building by means of prefixes and suffixes has followed no fixed rules. For example, in the Elizabethan *infortunate* and modern *unfortunate*, the older form is etymologically pure, while the modern form is a hybrid (see page 480). Again, the Elizabethan *unpossible* has given place to the pure or unmixed *impossible*. To take another variation, we have the Shakespearian 'Your *discontenting* father' for modern *discontented*; so in Shakespeare we have *comfortable* for *comforting*, *unheedy* for *unheeding*. The Shakespearian affixes, that is, are often active, or passive, as distinguished from modern passive, or active, uses. (iv) In recent times Greek affixes have been widely used, even in coinages or to form hybrids: e.g. the verbal suffix *-ize*, as in *bawdlerize*, *macadamize*; *-ism*, as in *syndicalism*, *altruism*; *-ist*, as in *suffragist*, *socialist*.

**Compounding of Words**—We have referred (pp. 48, 49) to increase of vocabulary by the process of word-compounding as regards *adjectives* and *colloquial coinages*. We have to note further instances of compounding still operative. (i) *Two nouns joined* to express an idea different from each of the component ideas (p. 366); e.g. *day-dream*, *snowdrop*, *chairman*, *golf-ball*, *matchlock*. It will be noticed that the hyphen is used in some of the above examples and not in others. In the first case the component parts have not lost their identity; in the second case the words are generally older. Nevertheless, the hyphen is often used arbitrarily; e.g. *rain drop*, *rain-drop*, *raindrop*. In noun-compounds the parts of which are borrowed we have generally no hyphen; e.g. *aeroplane*. In *motor-car*, however, where we have compounded two words borrowed separately and previously unassociated, we naturally employ the hyphen. Generally speaking, the hyphen falls into disuse as the word passes into wider currency.

(ii) In addition to nouns *other parts of speech* are freely compounded; e.g. *give-and-take*, the *die-hards*, *home-sick*, *will-o'-the-wisp*, etc.

NOTES—(i) While compounding has gone largely out of fashion, it should be noted that a compound like *motor-car* is, in general usage at least, supplanting *automobile* (*cf. steam-engine, locomotive; air-ship, aeroplane*, where both words have been retained with specific meanings). (ii) A few compounds preserve words that have lost their separate existence, or that have been altered in form or meaning; e.g. *aftermath*, *thoroughfare*, *by-law*. (iii) In recent as well as in early times compounds have been formed for purposes of humour or satire; e.g. a *touch-me-not* look, *book-worm*, *lily-livered*, *gallows-bird*, *gutter-snipe*, etc.

Doublets and Bilinguals—We have referred (p. 376) to the rise of doublets and bilinguals in the Norman-French period. They represent two phases of the enrichment of our vocabulary which marked that important period in our language. It is necessary to distinguish between these two terms. Doublet is the name given to two or more forms of the same derivative. (i) The great bulk of our doublets can be traced back to Latin or Greek originals. The difference in form is due to the fact that one entered our vocabulary through French, and the other directly from Latin or Greek. Thus the one is colloquial in origin and the other literary. Naturally the later or literary doublet has a much closer resemblance to the original root. For instance, in the case of the doublets *chance* and *cadence* (Lat. *cadere*, to fall or happen), the first is the earlier and more disguised borrowing: *cf. also balm, balsam* (Greek *balsamon*).

(ii) In addition to the above class of doublets, we have a fairly numerous list due to the influence of early English dialects: e.g. *ridge, rig*; *birch, birch*; *ditch, dyke*; *church, kirk*, etc. It will be noticed that the difference is due to the presence of the hard guttural sound so characteristic of the Northern dialects, *cf. shirt, skirt*, both of which are Scandian.

(iii) Another smaller group of doublets sprang from the influence

of French spelling, particularly in the employment of *gu* for *w*: e.g. *wile*, *guile*; *ward*, *guard*; *warrant*, *guarantee*, etc. The influence of French accent is seen in doublets like *gentle*, *genteel*.

(iv) We have also small groups of doublets such as *font* and *fount* (both of which are Latin); *name* and *noun* (cognates); *beam* (Eng.), *boom* (Dutch).

For other examples of doublets see below, under Metathesis, Corruption, etc.

**Bilinguals** is the name given to two or more synonymous words derived from different sources, mainly English and Romance: e.g. *foe*, *enemy*; *end*, *conclusion*; *book* (Eng.), *volume* (Lat.), *tome* (Greek); *deist* (Lat.), *theist* (Greek), etc. Many old bilinguals have been lost. (i) The French term displaced the English word in cases like *unwenned* and *undefiled*; *tell* and *count* (note, however, *tale*, *tally*); *sac* and *guilt*; *wanhope* and *despair*, etc. (ii) Many French importations failed to establish themselves permanently: e.g. *vavasour* (landholder); *gaud* (joy) (note that *joy* and *gaud* are doublets); *esperance* (hope), etc.

**Hybrids**—Hybrids represent a curious phase of word-building. The name hybrid is used to describe a word the component parts of which are derived from different sources. Though they are a type of barbarism, many of them have obtained a footing even in literature: e.g. *uneconomical* is composed of *un* (Eng.), *economic* (Greek), *al* (Lat.); in *haphazard*, *hap* is Eng. and *hazard* is Arabic; in *reliable* the prefix and suffix are Lat. and the root is Eng. Cf. also *marigold*, *macadamized*, *authorship*, *postman*, etc.

**Change of Function**—Our vocabulary has also been enriched by enlarging the function of words. For example, a word which began its history as a noun is given in course of time the function of an adjective or verb: thus N. *queen*, Adj. *queen-bee*, Vb. to *queen* it; N. *book*, Adj. *book-worm*, Vb. to *book*; 'but me no buts'; *master*, *master-mind*, to *master*. Cf. also the various uses of *stone*, *hang*, *make*, *hand*, etc.

**Words derived from Proper Names**—(i) **NAMES OF PERSONS**; e.g. *marconigram*, *macadamized*, *bowdlerize*, *tramway* (Outram), *lilli-*

*putian, boycott, atlas*, etc., etc. These words were coined to describe inventions or ideas with which the persons were associated; for example, *malapropism* from Mrs Malaprop, the famous Sheridan character (p. 33). Some of these are jocular or slang, e.g. *bobby* or *peeler* for policeman.

(ii) NAMES OF PLACES; e.g. *meander, saunter, canter, bedlam*, etc., etc. These words were coined to express ideas intimately associated with the places concerned.

It should be noted that many of these words are examples of the changes in form referred to below.

## CHANGE IN THE FORM OF WORDS

In addition to alteration in the form of words due to the decay of inflexions, other important changes fall to be noted. These may be classified roughly as follows:

(i) **Shortening of Words**—(a) The dropping of the initial letter or syllable; e.g. *spend* (for dispend), *dropsy* (for y-dropsy for hydropsy), *gin* (for engine), *sample* (for ensample), *adder* (for nadder). This loss is called **APHÆRESIS**. When only an unaccented vowel is dropped the process is called **APHESIS**; e.g. *squire* (for esquire), *mend* (for amend), *pert* (for apert).

(b) The dropping of the medial letter or syllable; e.g. *Norman* (for Northman), *chimney* (for Mid. E. chimene), *wardrobe* (for warderobe), *furlong* (for furrowlong). This change is called **SYNCOPE**. It will be noted that in many cases syncope has taken place in trisyllabic French words before the liquids *l, m, r*.

(c) The dropping of the final letter or syllable; e.g. *cherry* (for Fr. cherise: cherry is thus a false singular), *anvil* (for O.E. anfil), *cab* (for cabriolet), *canter* (from Canterbury). This change is called **APOCYPE**: it has been most conspicuous in the dropping of Mid. E. *e*. Many contractions were originally slang forms; e.g. *mob* (mobile), *consols* (consolidated stock).

(ii) **Lengthening of Words**—(a) The addition of an initial letter; e.g. *newt* (from an ewt), *nickname* (from an eke-name), *estate* (from

Fr. *état* > Lat. *status*; cf. *state*), *hermit* (from *eremite*), *squeeze* (from O.E. *cwisan*). This change is called **PROSTHESIS**. The above examples indicate the letters most commonly added, viz. *n*, *h*, and *s*.

(b) The intrusion of a letter or syllable in a word; e.g. *nightingale* (from Mid. E. *nightegale*), *corporal* (from Fr. *caporal*), *thunder* (from O.E. *þunor*), *thimble* (from O.E. *þuma*). This change is called **EPENTHESIS**, and has been caused mainly by a desire for euphony.

(c) The addition of a final letter; e.g. *stubborn* (from Mid. E. *stibor*), *ancient* (from Fr. *ancien*), *numb* (from Mid. E. *numen*), *new-fangled* (from Mid. E. *newe-fangel*), *against* (from Mid. E. *ageines*), *furnish* (from Fr. *fournier*). This change is called **PARAGOGE**. It will be noticed that both epenthesis and paragoge usually occur in the following consonantal combinations: *mb*, *nd*, *nt*, *st*, *sh*.

Other Changes in Form of Words—(a) **ASSIMILATION** is the identification of one consonant with another when conjoined; e.g. *assimilation* (Lat. *ad + simile*), *answer* (O.E. *andswerian*), *totter* (O.E. *tealtrian*), *stirrup* (O.E. *stig-rap*). This change is determined in each case by the laws of euphony, and to save trouble in pronunciation; thus the voiced consonant *d* tends to disappear before the voiceless *s*, as in *answer*.

(b) **CORRUPTION** of form is due to (i) False Analogy: e.g. *posthumous* (Lat. *postremus*, not from Lat. *post humus*, the ground); *shame-faced* (O.E. *shame-fast*); *country-dance* (Fr. *contre danse*); *lanthorn* (Lat. *laterna*) has no etymological connexion with horn, the material of which the article was composed. (ii) Economy of Effort; e.g. *rain* (O.E. *regen*), *loud* (O.E. *hlud*), *yclept* (O.E. *gecleopod*), *handiwork* (O.E. *handgeweorc*). (iii) Illiteracy of Speakers; e.g. *tawdry* (St Audrey's Fair), *kickshaw* (Fr. *quelque chose*), *humble-pie*, from *umbles* (Fr. *nombres*, the entrails of a deer, which were the perquisites of a huntsman).

(c) **UMLAUT**. Umlaut, or Vowel-Mutation, is the term employed to describe the change of vowel in a word due to the addition of a suffix: e.g. *food*, *fodder*; *cat*, *kitten*; *sheep*, *shepherd*; *fox*, *vixen* (*fyxen*); *deep*, *depth*. This change has been explained

as being due to the speaker's preparing the vocal organs for the pronunciation of the second syllable. In many cases the suffix has disappeared; e.g. *men, feet, mice*, etc.

(d) **ABLAUT**, or Vowel-Gradation, is the change in the root-vowel of a word: it is most prominent in the past tense of strong verbs, e.g. *sing, sang, sung, song; bear, bore, burden*, etc.

(e) **METATHESIS** is the name given to the transposition of letters within a word; it is confined mainly to combinations of such letters as *ps, hw, ri, ts*, etc.; e.g. *grasp* (graps), *while* (hwil), *third* (þridda), *ask* (acsian), *cart* (cræt).

### EXERCISES

1. (1) Give the derivation of the following words. (2) Specify the change of form that has occurred in each. (3) Account where you can for the change.

Orchard; taffrail; run; chicken; frontispiece; sand-blind; kerb-stone; cynical; husband; fisherman; worship; popinjay; groom; cobweb; knight; stalwart; facsimile; fortnight; surgeon; jovial.

2. (1) Compile as full a vocabulary as possible of words associated with the following terms. (2) Give the sources of these words. (3) What information do these words convey as to the development of the main idea with which they are connected?

Church; parliament; ship; poetry; superstition; feudalism; hunting; astronomy; painting; music; commerce.

3. Write historical notes on the following words.

Hindmost; Lady Day; furthest; its; seldom; durst; ye; sempstress; what; kine.

4. (1) In the following words distinguish between true and apparent prefixes or suffixes. (2) Note any peculiarities.

Hillock; lady; business; piecemeal; farthing; alive; forlorn; superman; diatribe; diminish; viscount; picturesque; darkling; arch-fiend; acorn; many; nostril; bridle; wedlock; wassail.

5. (1) Account for the difference of form in the following doublets. (2) Give the source of each. (3) Point out any special meaning or usage.

Fro, from ; thrill, drill ; fashion, faction ; word, verb ; bank, bench ; through, thorough ; palsy, paralysis ; story, history ; mount, mountain ; splash, plash ; corpse, corse ; masque, mask ; inquiry, enquiry ; senior, sir, sire ; feast, fête.

6. (1) Discuss the spelling of the following words. (2) For which of them are there alternative spellings? (3) Show how far these can be defended.

Scent ; rhyme ; anchor ; sovereign ; gridiron ; debt ; favour ; era ; mediæval ; show ; judgment ; civilization ; negotiation ; sylvan ; thresh ; inflexion.

7. What do you know of the origin of the following words?

Melancholy ; disaster ; martial ; dunce ; cambric ; tryst ; arcadian ; holiday ; solemn ; person ; candidate ; cathedral ; rosemary ; runagate ; puny ; pagan ; bachelor ; minister.

8. (1) What O.E. inflexions are retained in the following words? (2) Account for anything peculiar in the form or the employment of these words.

Why ; children ; whilom ; needs ; molten ; once ; therefrom ; methinks ; it ; witenagemot ; whose ; mine.

9.\* (1) Illustrate the various changes which Latin words have undergone in passing into English through French ; and (2) explain, where you can, the causes which have produced these changes.

10. Give ten dialect words. Compare any or all of these with standard equivalent words.

11. (1) Give bilinguals of the following : home ; fellow-countrymen ; child ; staid ; thrift ; witchcraft ; guess. (2) Point out any difference in meaning or usage between the various bilinguals.

12. (1) Point out the archaisms in the following words. (2) Compare the words with their modern equivalents.

Equalness ; vasty ; all-to-break ; bemonster ; slumberry ; threaden ; pulpiter ; unreconcilable ; incivil ; momentany ; enpierced ; distemperate ; whitely ; wailful ; unproper ; preyful ; portance ; inaidable ; invasive ; acold ; belike ; crescive ; highmost ; highth.

# INDEX

## FOR THE COMPLETE BOOK

### A

- A*, 457
- Aberration in metre**, 192, 199, 208, 315
- Ablaut**, 358, 482
- Accent** (in prosody), 185
- Accusative case**, 440  
adverbial, 441  
cognate, 440
- 'Action' dialogue**, 256
- Acts** (in drama), 303
- Adequacy of diction**, 12
- Adjective**, 56, 246, 433, 441, 451, 455  
comparison of, 442  
compound, 48, 145  
*Middle English*, 379, 382  
*Old English*, 355
- Adjectives**, absolute use of, 442  
incomparable, 443
- Adverbial accusative**, 441
- Adverbs**, 146, 357, 443, 451, 454, 455
- Affectation**, 54, 456
- Afghan**, 416
- After*, 360
- Aim of writer**, 25
- Alexandrine**, 190, 196, 201
- Allegory**, 18, 114, 248, 305, 310
- Alliteration**, 123, 204, 219  
in prose, 205
- Allusions**, 35, 139, 278, 404
- Also*, 461
- Alternative correlatives**, 462
- Am*, 359
- Ambiguity**, 40, 444, 454
- Amelioration of meaning**, 37
- American**, 402, 415
- Among*, 459
- Amphibrach**, 189
- Anacolonthon**, 128
- Anapaest**, 189
- Anaphora**, 128
- And*, 461
- And if*, 408
- Angles**, 341
- Anglian**, 342, 353
- Anglo-French**, 372, 374, 419, 421, 441
- 'Anglo-Saxon'**, 348  
*v. Latin*, 11
- Animation of style**, 143
- Anonyms**, 49, 413
- Anticipation**, 124
- Anticlimax**, 124  
effects of, 125
- Antimasque**, 305
- Antithesis**, 120, 140, 145, 307, 321, 404  
partial, 120  
requirements of, 121
- Antonomasia**, 114  
requirements of, 115
- Antonyms**, 150
- Aphæresis**, 481
- Aphesis**, 481
- Apocope**, 481
- Apologue**, 247
- Apostopesis**, 129
- Apostrophe**, 127, 141, 145, 321
- Appropriateness**, variations of, 19  
justifiable, 23
- Arabic**, 402



Archaic terms, 46, 145, 404, 415, 422,  
445, 446, 452, 456, 457, 460  
Argument, 261, 262  
Arrangement of composition, 238  
Article, indefinite, 457  
Aryan, 344, 346  
Aryans, civilization of, 344  
home of, 344  
*As*, 461  
*As . . . so*, 462  
Assimilation, 482  
of meaning, 35  
Assonance, 187, 188  
Asyndeton, 129  
Autobiography, 289  
tests of, 289  
Auxiliary verbs, 359, 451

## B

Bacchus, 189  
Balance of parts of sentence, 69  
Balanced sentence, 74  
Bald style, 139  
Ballad, 315  
features of, 315  
metre, 199, 315  
Barbarisms, 46  
literary uses of, 48  
Bare style, 139  
Bathos, 107, 127, 132  
*Better and best*, 356  
*Between*, 459  
Bible, 398, 406, 419  
Bilinguals, 376, 479, 480  
Biography, 288  
tests of, 288  
Blank verse, 187, 188, 197, 209, 305,  
307, 316, 318  
in drama, 304  
paragraph, 92  
Bombast, 20, 307, 311, 321  
Bombastic characters, 26  
Book terms, 375, 435

*Both . . . and*, 462  
Brevity, 52, 139, 140, 317, 320  
*Brother*, 354  
Burlesque, 125, 131, 187, 309  
Burns stanza, 200  
*But*, 458  
*By*, 459  
By-plot, 303

## C

Cacophony, 146, 218, 444  
Cadence, 22, 216  
Cæsure, 195, 208, 213  
*Can*, 360  
Caricature, 291, 309  
*Car and charge*, 376  
Case, Early Modern English, 408  
Middle English, 381  
Modern English, 437  
Old English, 353  
Caste among words, 47  
*Castra*, 365  
Catalectic metre, 191  
Catastrophe, dramatic, 302  
Celtic, 363, 365, 414  
Change in form of words, 481  
of function, 480  
of meaning, 35  
'Character,' dialogue, 256  
Characters, bombastic, 26  
epic, 314  
historical, 296  
in drama, 54, 301  
in novel, 291  
Shakespearean, 301  
Chiasmus, 126  
*Child*, 354  
Chorus, 319  
Christabel metre, 198  
Christianity, effects on Old English, 366  
Circumlocution, 54, 102  
Classical metres, 191  
stanzas, 203

- Clauses, transposition of, 73  
 Clearness, 10, 139, 140  
 Clergy, influence on Middle English, 373  
 Clichés, 35, 142  
 Climax, 124, 141, 320  
     effect of, 124  
 Cognate Accusative, 440  
 Cognates, 346, 348  
 Coherence of composition, 139, 238  
     of paragraph, 88  
 Coined terms, 47, 405, 415, 423  
 Collective nouns, 433  
 Colloquial terms, 47, 116, 143, 145,  
     271, 274, 313, 439, 479  
*Colonia*, 365  
 Comedy, 300  
 Comparative, 442  
     double, 408  
     loss of, 443  
 Comparison, irregular, 356  
     of adjectives, 355, 442  
 Complex sentence, 70  
 Composition, arrangement of, 238  
     coherence of, 238  
     complete, 237  
     proportion in, 237  
     symmetry of, 237  
     unity of, 237  
     verisimilitude in, 238  
 Compound adjective, 48, 145, 353  
     prepositions, 457  
     sentence, 71  
     words, 352, 415, 478  
 'Conceit,' 107, 117, 143  
 Concise style, 57  
 Concreteness, 139, 143, 145, 352  
 Condensed sentence, 123  
     style, 57  
 Conjugation, change of, 359  
     strong, 358  
     weak, 358  
 Conjunctions, 90, 459  
     omission and insertion of, 460  
 Conquest, Norman, effects on Middle  
     English, 371  
 Continental French, 372  
 Contrast, 91  
 Conversation, 259, 271  
 Correction, 91, 129  
 Correlatives, 73, 462  
 Corruption of words, 482  
 Couplet, 197, 306, 307, 316  
     enjambé, 199  
     heroic, 198, 308, 316  
     stopped, 199  
 Curt style, 57  
  

D

 Dactyl, 189  
 Danelagh, 368  
 Danish, 367, 381, 417, 418  
 Danish influence, 370  
*Dare*, 360  
 Dative, 440  
     ethic, 440  
 Delicacy of style, 142  
*Dénouement*, in drama, 302, 304  
     in novel, 290  
     in tale, 312  
 Derivatives, 346, 348  
 Description, 239, 310, 314, 316  
     details in, 239  
     -narrative, 310  
     ornate, 240  
     pure, 240  
     style in, 240  
     tests of, 244  
 Descriptive dialogue, 257  
     letter, 275  
     narrative, 244  
 Deterioration of meaning, 37  
 Diagrams of sentence, 75  
 Dialect, Danish, 369  
     East Modern, 410  
     East Midland, 378, 384, 385, 400  
     Northern, 378, 379, 387, 400, 435,  
         479  
     Southern, 378, 383, 386, 400  
     terms, 47, 49  
 Dialects, Middle English, 377, 410  
     Old English, 353

- Dialogue, 143, 254, 314, 316  
   ' action,' 256  
   ' character,' 256  
   descriptive, 257  
   philosophical, 258  
   tests of, 254
- Diction, adequacy of, 12  
   difficulty of, 40  
   elevation of, 12  
   impropriety of, 33  
   propriety of, 33  
   purity of, 46  
   simplicity of, 10  
   variation of standard of, 50
- Didactic literature, 93, 306
- Dignity of style, 141
- Digression, 92, 314
- Dimeter, 190
- Discursiveness, 271, 277
- Distributives, 436
- Dithyrambic verse, 185
- Doggerel, 192
- Domestic and society novel, 293  
   characters in, 294
- Double comparative, 408  
   negative, 408  
   rhyme, 186  
   superlative, 408
- Doublets, 42, 376, 479
- Drama, 26, 124, 267, 307  
   blank verse in, 304  
   characters in, 301  
   constituents of, 301  
   episode in, 303  
   plot of, 302  
   style of, 304  
   tests of, 300
- Dramatic representation, 54, 127, 128,  
   406
- Dramatic unities, 302
- Dual number, 357
- Dutch, 402, 416

## E

- Each, every, etc.,* 346  
   ' Early English,' 348

- East Midland, 378, 384, 385, 400
- Ecclesiastical terms, 375
- Economy of effort, 482
- Editorial *we*, 436
- Either . . . or*, 463
- Elegance of style, 142
- Elegiac stanza, 320
- Elegiacs, 204
- Elegy, 130, 320
- Elevation of diction, 11, 141
- Elided nominative, 438
- Elision, 194
- Ellipsis, 40, 56, 410, 461
- Emphasis, 54, 105, 125, 140, 145, 408,  
   444, 462  
   ' English,' 341
- English, Early, 348  
   Early Middle, 370  
   Early Modern, 397  
   Late Middle, 374  
   Late Middle vocabulary, 374  
   Late Modern, 411  
   Modern, phases of, 397  
   origin of, 342  
   periods of, 348  
   relations of, 343  
   standardization of, 400  
   triumph of, 373
- Enjambed Couplet, 199
- Enjambement, 195, 196, 210
- Entente Cordiale*, 413
- Epenthesis, 482
- Epic, 55, 309, 313  
   characters in, 314  
   exordium of, 313  
   motive of, 313  
   nature, 310  
   plot of, 313  
   setting of, 314  
   simile, 92, 109  
   style in, 314
- Epigram, 121, 134  
   effect of, 122
- Episode, dramatic, 451
- Epithet, 56  
   essential, 56

transferred, 122  
 transferred, effect of, 123  
 Epyll, 316  
 Equivalence, 193, 198, 213  
 Esquimaux, 416  
 Essay, 276  
     longer, 280  
 Essential epithet, 56  
 Ethic Dative, 440  
 Etymology, 477  
 Euphemism, 55, 120  
 Euphony, 146, 218, 443, 446, 482  
 Euphuism, 19, 403, 406  
*Ever*, 358.  
 Exclamation, 126, 145, 308, 321, 438,  
     451  
 Exhortation (in speech), 261, 264  
 Exordium of epic, 313  
     of speech, 262  
 Expletive, 56, 58  
 Expression, felicity of, 142  
 Eye rhyme, 180

F

Fable, 114, 246  
 False analogy, 482  
*Farthest*, 356  
 Feet, kinds of, 189, 214  
 Felicity of expression, 142  
 Feminine rhyme, 186  
     terms, 437  
 Feudal system, 375  
 Figures of speech, 102  
 Fine-writing, 19, 125, 132, 220  
 Forcible style, 140  
 Foreign plurals, 434  
     terms, 48, 49  
*Foremost, inmost*, etc., 355  
 'Fourteener,' 190  
 French, 343, 402, 410, 412, 480  
     Anglo-, 372  
     Continental, 372  
     influence on Early Middle English,  
     370

French, Norman, 372  
     Revolution, 413  
 Frigidity, 143  
 Frisian, 342  
 Function, change of, 480  
*Furthest*, 355.  
 Fustian, 21  
 Future, *shall* and *will*, 449

## G

Gaelic, 344  
 Gallicisms, 410  
*Gael* and *jail*, 376  
 Gender, 437  
     of foreign plurals, 434  
     in Old and Middle English, 381,  
     433  
     in Early Modern English, 408  
 Generic terms, 352  
 Gerund, 448  
     *v.* infinitive, 455  
 Gerundial infinitive, 451  
 Grace of style, 142  
 Grammar, Early Modern, 406  
     Middle English, 380  
     Old English, 353  
 Grandeur of style, 141  
 Greek, 344, 367, 399, 401, 414, 478  
 Grimm's Law, 345  
 Groups, similar language, 343

## H

*He*, etc., 356  
 Hectic style, 144  
*Hence, thence*, etc., 358  
 Hendiadys, 128  
 Hellenic, 344  
 Heptameter, 190, 196, 199  
 Heroic couplet, 198, 308, 316  
     line, 190  
     mock, 25, 127, 131  
*Hers*, 357  
 Hexameter, 190, 196, 199  
     classical, 191

High German, 343, 345  
*Hight*, 360  
*His*, 357, 409, 436  
 Historic present, 127  
     sense, 297  
 Historical novel, 295  
 History, 287  
*Hit*, etc., 356  
 Homeric or epic simile, 92, 109  
 Humour, 49, 116, 123, 129, 274, 292,  
     295, 309, 403, 415, 437, 479  
*Hwa*, 357  
*Hwat*, 357  
*Hwy*, 357  
 Hybrid, 421, 423, 478, 480  
 Hypallage, 122  
 Hyperbole, 116, 141, 145  
     requirements of, 117  
 Hypermetrical metre, 191  
 Hyphen, 478  
 Hypothetical sentences, 447

## I

*I*, 356, 379  
 Iambic rhythms, 211  
 Iambus, 189  
 Icelandic, 342  
 Identical rhyme, 187  
 Idyll, 316  
 Illiteracy of speakers, 482  
 Impressiveness, 220  
 Impropriety of diction, 33  
 Incomparable adjectives, 443  
 Incongruity, 130  
 Indefinite article, 457  
     pronouns, 445  
 Indirectness, 240  
 Indo-European, 344  
 Indo-Germanic, 344  
 Infinitive, 359, 379, 382, 451  
     present and perfect, 452  
     split, 453  
     *v. gerund*, 455

Inflation of style, 142  
 Inflections, change of, 380  
     Early Modern English, 406  
     loss of, 433, 481  
     Old English, 353, 370  
 In Memoriam, metre, 200  
*Inmost, foremost*, etc., 355  
 Innuendo, 120, 132, 308  
 Insinuation, 120  
 Instrumental case, 353  
 Interrogation, 126  
     effects of, 126  
 Interrogative, future, 450  
 Inversion, 125, 145, 308  
 Irish, 344  
 Irony, 55, 118, 124, 131, 308, 440  
 Irregular comparison, 356  
     stanzas, 203, 318, 320, 321  
 Isolated style, 91  
 Italian, 401  
*It, its*, 357, 409

## J

Jejune style, 139  
 Jingles, 219, 315  
 Johnsonese, 25, 422  
 Jutes, 341

## K

*Kine*, 355

## L

Laconic style, 57  
 Lady Day, 355  
 Lament, 130  
 Lampoon, 308  
 Language groups, similar, 343  
 Latin, 345, 364, 410, 441, 478  
     Late Middle English, 375  
     Late Modern, 399, 401, 413  
     of the conversion, 365  
     pre-Conquest, 365  
     *v. Anglo-Saxon*, 11  
 Length of paragraph, 87  
     of sentence, 68

Lengthening of words, 481  
 Letter, 271  
     descriptive, 275  
 Licences in metre, 191  
*Life* . . . 10, 462  
 Limitation of meaning, 37  
 Litotes, 118  
 Long sentence, 68  
     syllable, 188  
 Longer essay, 280  
 Loose sentence, 72  
     advantages of, 73  
     conversion of, 75  
 Loose-periodic sentence, 74  
 Low German, 342, 345  
 Lucidity, 139  
 Lyric, 306, 309, 317  
     constituents of, 317  
 'Lyrical cry,' 215, 318

## M

Magna Charta, 373  
 Magniloquence, 142  
 Malapropisms, 33, 403  
 Masculine rhyme, 186  
     terms, 437  
 Masque, 304  
     constituents of, 305  
 May, 360  
 Meaning, amelioration of, 37  
     assimilation of, 35  
     change of, 35  
     deterioration of, 37  
     extension of, 36  
     limitation of, 37  
     vagueness of, 39  
     wealth of, 38  
 Melosia, 117  
 Melody, 65, 218, 315, 318, 319  
 Mercian, 341, 353, 378  
*Meseems, methinks*, etc., 360  
 Metaphor, 102, 308  
     mixed, 108

    requirements of, 106  
     simile and, 103  
     simile and, literary uses of, 103, 145  
 Metaphors, succession of, 108  
 Metathesis, 483  
 Metonymy, 115  
     requirements of, 116  
 Metre, 185  
     aberration in, 192  
     ballad, 199  
     catalectic, 191  
     Christabel, 198  
     classical, 191  
     doggerel, 192  
     equivalence, 193, 198, 213  
     hypermetrical, 191  
     *In Memoriam*, 200  
     licences in, 191  
     truncated, 192  
*Mickle, much*, etc., 356  
 Middle English, early, 370  
     English, early, grammar, 380  
     English, influence of French on,  
         370, 371  
     rhyme, 186  
     Scots, 378, 379, 388, 389  
     Scots, peculiarities of, 380  
     Scots, spelling, 380  
 Misrelated participle, 447  
 Mixed metaphor, 108  
 Mock epic, 309  
     heroic, 25, 127, 131  
 Modern English, early, 397  
     phases of, 397  
 Monometer, 189  
 Monosyllables, 352  
*Mot juste, mot propre*, 33  
 Motive, epic, 313  
     of writer, 88  
 Multitude, nouns of, 433  
*Must*, 360

## N

Narrative, 243  
     and description, 244  
     tests of, 243  
*Near*, 356, 360

*Needs* (adv.), *always*, etc., 358  
*Negation*, 90, 118  
*Negative*, double, 408  
*Negatives*, too many, 40  
*Neither*, 436  
*Neither . . . nor*, 463  
*Neologisms*, 47, 49, 415  
*Nervous style*, 140  
*Never*, 358, 444  
*Nigh*, 356  
*Nominative absolute*, 438  
     elided, 438  
*None*, 436  
*Norman attitude to English*, 371  
     *Conquest*, 371  
     *-French*, 372  
*Normandy*, loss of, 373  
*Normans*, 381  
*Norse*, 342  
*Northern dialect*, 378, 379, 387, 400,  
     435  
*Northumbria*, 342  
*Not only . . . but also*, 462  
*Nouns*, collective, 433  
     of multitude, 433  
     *Middle English*, 379, 381  
     *Old English*, 353  
*Novel*, 289  
     characters in, 290  
     *dénouement* of, 290  
     domestic and society, 293  
     historical, 295  
     plot of, 289  
     problem, 299  
     purpose, 299  
     setting of, 292  
     'specialist', 295  
     style of, 293  
     terror, 299  
     verisimilitude in, 290  
*Now* (conj.), 461  
*Number*, dual, 257  
     *Early Modern English*, 408  
     grammatical, 433  
     *Middle English*, 381  
     *Old English*, 253

## O

*Object*, direct and indirect, 440  
     of time and space, 441  
     retained, 440  
*Obscurity*, 39, 56  
*Obsolete terms*, 46, 145, 404, 415, 422,  
     445, 446, 452, 456, 457, 460  
*Octave* (sonnet), 202  
*Octometer*, 190, 196  
*Ode*, 203, 318, 321  
*Old English*, 348  
     dialects of, 353  
     foreign elements in, 363  
     grammar, 349, 353  
     life of the, 349  
     vocabulary, 351  
*One* (indef.), 445  
*One . . . their*, 436  
*Only*, 444  
*Onomatopœia*, 207, 222  
*Oratory*, 124, 220  
*Order of parts of sentence*, 69  
*Origins of English*, 342, 343  
*Ornate description*, 245  
     diction, 12  
     prose, scansion of, 215  
*Ottava Rima*, 201  
*Ought*, 360  
*Over*, 360  
*Over-stopping*, 220  
*Oxen*, 354  
*Oxymoron*, 122

## P

*Parable*, 110, 114, 247  
*Paradox*, 122  
*Paragoge*, 482  
*Paragraph*, 84  
     blank verse, 92  
     coherence of, 88  
     development of, 90  
     length of, 87  
     poetic, 91  
     subject of, 87

- unity of, 84
- variety in, 91
- Parallelism, 197
- Parenthesis, 67, 70, 445
- Parody, 25, 309
- Paronomasia, 123
- Participle, misrelated, 447
  - past, 359, 379, 382, 410
  - present, 379, 382, 410
  - passive, preps. after, 459
- Pastoral, 301, 316, 320
- 'Pathetic fallacy,' 317
- Pathos, 118, 129
- Pentameter, 190, 195, 198
  - classical, 191
  - iambic, 307
- Perfect rhyme, 187
- Period, effect on work, 23
- Periodic sentence, 72, 141
- Periods of English language, 348
- Periphrasis, 55, 132, 145
- Peroration of speech, 262, 265
- Personal element, 277
  - pronouns, 356, 379, 433
  - pronouns, ambiguous, 40
  - pronouns, omission of, 146
- Personification, 113, 145, 439
  - requirements of, 114
- Perspicuity, 139, 308
- Philosophical dialogue, 258
- Place names, 364, 369
- Pleonasm, 53
- Plot of epic, 313
  - of novel, 289
- Plural for singular, 146
- Plurals, foreign, 434
  - Old English, 354
- Poetic justice, 300
  - licence, 145, 443
  - paragraph, 91
  - prose, 21, 145
- Poetry *v.* prose, 145
- Poison and botion*, 376
- Polish, 344
- Polysyllabic rhyme, 186
- Polysyllables, 221, 319, 442
- Pomposity, 20, 142
- Possessive case, 438
- Possessive, double, 439
  - ironical, 440
- Preciosity, 143
- Prefixes, 352
  - and suffixes, 477
- Prepositions, 360, 451, 455, 458
  - compound, 457
  - Middle English, 379
  - Old English, 360
  - omission and insertion of, 456
- Present, historic, 127
  - for future, 447
- Preterite-present verbs, 360
- Printing, introduction of, 400
- Problem novel, 299
- Prolepsis, 123
- Prolixity, 54, 144
- Pronoun, 90, 458
- Pronouns, distributive, 436
  - indefinite, 445
  - Middle English, 379, 382
  - Old English, 356
  - personal, 40, 356, 379, 433
  - relative, 445, 458
- Proper names, derivatives from, 480
- Proportion in composition, 237
- Propriety of diction, 33
- Prose, alliteration in, 205
  - poetic, 21, 145
  - scansion of, 213
  - verse in, 209
  - vowel-music in, 207
- Prosody, 185
  - accent in, 185
- Prosthesis, 482
- Provincial terms, 47
- Pun, 123, 134, 220, 315
- Purisms, 50
- Purity of diction, 46
- Purpose, clauses of, 453
- 'Purpose' novel, 299
- Pyrrhic, 189



- unity of, 84
- variety in, 91
- Parallelism, 197
- Parenthesis, 67, 70, 445
- Parody, 25, 309
- Paronomasia, 123
- Participle, misrelated, 447
  - past, 359, 379, 382, 410
  - present, 379, 382, 410
  - passive, preps. after, 459
- Pastoral, 301, 316, 320
- 'Pathetic fallacy,' 317
- Pathos, 118, 129
- Pentameter, 190, 195, 198
  - classical, 191
  - iambic, 307
- Perfect rhyme, 187
- Period, effect on work, 23
- Periodic sentence, 72, 141
- Periods of English language, 348
- Periphrasis, 55, 132, 145
- Peroration of speech, 262, 265
- Personal element, 277
  - pronouns, 356, 379, 433
  - pronouns, ambiguous, 40
  - pronouns, omission of, 146
- Personification, 113, 145, 439
  - requirements of, 114
- Perspicuity, 139, 308
- Philosophical dialogue, 258
- Place names, 364, 369
- Pleonasm, 53
- Plot of epic, 313
  - of novel, 289
- Plural for singular, 146
- Plurals, foreign, 434
  - Old English, 354
- Poetic justice, 300
  - licence, 145, 443
  - paragraph, 91
  - prose, 21, 145
- Poetry *v.* prose, 145
- Poison and botion*, 376
- Polish, 344
- Polysyllabic rhyme, 186
- Polysyllables, 221, 319, 442
- Pomposity, 20, 142
- Possessive case, 438
- Possessive, double, 439
  - ironical, 440
- Preciosity, 143
- Prefixes, 352
  - and suffixes, 477
- Prepositions, 360, 451, 455, 458
  - compound, 457
  - Middle English, 379
  - Old English, 360
  - omission and insertion of, 456
- Present, historic, 127
  - for future, 447
- Preterite-present verbs, 360
- Printing, introduction of, 400
- Problem novel, 299
- Prolepsis, 123
- Prolixity, 54, 144
- Pronoun, 90, 458
- Pronouns, distributive, 436
  - indefinite, 445
  - Middle English, 379, 382
  - Old English, 356
  - personal, 40, 356, 379, 433
  - relative, 445, 458
- Proper names, derivatives from, 480
- Proportion in composition, 237
- Propriety of diction, 33
- Prose, alliteration in, 205
  - poetic, 21, 145
  - scansion of, 213
  - verse in, 209
  - vowel-music in, 207
- Prosody, 185
  - accent in, 185
- Prosthesis, 482
- Provincial terms, 47
- Pun, 123, 134, 220, 315
- Purisms, 50
- Purity of diction, 46
- Purpose, clauses of, 453
- 'Purpose' novel, 299
- Pyrrhic, 189

## Q

Quotations, 35

## R

Raciness of style, 143

*Rather*, 358

Reformation, 398

Refrain or chorus, 319

Relative pronouns, 445, 458

omission of, 146

Remoteness of subject, 39, 141

Renaissance, 377, 398, 399

Repetition, 53

Restoration, 412

Rhodomontade, 20

Rhyme, 185, 315

double, 186

eye, 186

No. feminine, 186

North, identical, 187

435 sculine, 186

Northumbria, 186

*Not only* . . . *but*, 186

Nouns, collective, 433

of multitude, 433

Middle English, 379, 381

Old English, 353

Novel, 289

characters in, 290

*dénouement* of, 290

domestic and society, 293

historical, 295

plot of, 289

problem, 299

purpose, 299

setting of, 292

'specialist,' 295

style of, 293

terror, 299

verisimilitude in, 290

*Now* (conj.), 461

Number, dual, 257

Early Modern English, 408

grammatical, 433

Middle English, 381

Old English, 253

Sectional rhyme, 186

*Seldom*, 358

Selection of words, 142

Sentence, 66

antithetic, 208, 209

balanced, 74

complex, 70

compound, 71

condensed, 123

diagrams of, 75

length of, 68

long, 68

loose, 72

loose-periodic, 74

order of parts of, 69

periodic, 72

rhythm of, 70

short, 68

simple, 70

topic, 84

types of, 70

unity of, 66

Sentences, conversion of, 73

variety of, 91

Sequence of tenses, 453

Sestet (sonnet), 202

*Shall* and *will*, 449

interrogative, 450

*Shall*, *should*, etc., 359, 360, 379

Short sentence, 68

syllable, 188

Shortening of words, 481

Simile, Homeric or epic, 92, 109

and metaphor, 102, 141

in comparison, 103

literary uses of, 103, 145

requirements of, 106

Simple sentence, 70

7. Simplicity of diction, 10, 139

modifications of, 12

tests of, 13

variations from, 19, 23

Singling rhyme, 187

ug, 47, 49, 481

lent, 194

poet as, 463

subj., 266, 314

- Song, 319  
 Sonnet, 202, 320  
 Sonorousness, 12  
 Southern dialect, 378, 383, 386, 400  
 Spanish, 343, 402  
 Specialist novel, 295  
 Specific terms, 352  
 Speech, 261  
     terms, 375  
 Spelling, Early Modern English, 410  
     French, 480  
     Middle English, 379  
     Middle Scots, 380  
 Spenserian stanza, 201, 320  
 Split infinitive, 453  
 Spondee, 189  
 Standard literary vocabulary, 19  
     variation of, 50  
 Standardization of English, 400  
 Stanza, 197  
     Burns, 200  
     elegiac, 320  
     Spenserian, 201, 320  
 Stanzas, classical, 203  
     irregular, 203, 318, 320, 321  
 Stereotypes, 35, 103, 142  
 Stopped couplet, 199  
 Stressed syllable, 188  
 Style, 9, 139  
     in ballad, 316  
     in drama, 304  
     in epic, 314  
     in novel, 292, 297  
 Subject, choice of, 130  
     of paragraph, 87  
     sublimity of, 13, 313  
 Subjunctive, 359, 446  
 Sublimity of style, 141  
 Suffixes, 352  
     and prefixes, 477  
 Suggestiveness, 38  
 Sunday, etc., 355  
 Superlative, 442  
     double, 408  
     in comparative, 442  
 Supernatural in tale, 312  
 Symmetry of composition, 237  
 Syncope, 481  
 Synecdoche, 115  
 Synonyms, 33  
     pairs of, 34  
  

T

 Tale, 312  
 Tautology, 53  
 Technical terms, 47, 145, 375, 401  
     414, 434  
 Temperament of writer, 24  
 Terror novel, 299  
 Terse style, 57  
 Tetrameter, 190, 195, 197  
 Teutonic, 342  
 Than, 458  
 That (conj.), 460  
 That v. *which*, 445  
 The, 379, 382  
 Thence, hence, etc., 358  
 Therein, herein, etc., 360  
 These kind, etc., 434  
 Thou v. you, 409  
 Till, 361  
 Time and space, objective of, 441  
 Time chart, 347  
 Titles of books, 435  
 Topic sentence, 84  
 Tragedy, 300  
 Tragi-comedy, 300  
 Transferred epithet, 122  
 Trimeter, 190, 197  
 Trochee, 189  
 Truncated metre, 192  
 Turgid style, 144  
  

p

*pæ*t, 357  
*p*in, 357  
*p*u, etc., 356  
*p*y, 357

## U

- Umlaut, 482  
 Uncouth style, 141  
 Union of Norman and English, 372  
 Unity, dramatic, 302  
   of composition, 237, 295  
   epic, 313  
   of paragraph, 84  
   romantic, 311, 312  
   of sentence, 66, 197  
 Unstressed syllable, 188

## V

- Vagueness of meaning, 39  
 Variation from simplicity, 19, 23  
   of standard diction, 50  
 Variety in paragraph, 91  
 Verb, 446  
   auxiliary, 359  
   Middle English, 378, 382  
   obsolete, 360  
   Old English, 358  
   preterite-present, 360  
   tenses of, 243  
   with prepositions, 455  
 Verbiage, 54  
 Verbosity, 54, 57  
 Verisimilitude, 48, 432  
 Verner's Law, 346  
 Verse in prose, 209  
 Versicle, 214  
 Vigorous style, 140  
 Virile style, 140  
 Vision, 124, 127, 128  
 Vocabulary, insufficiency of, 54

- Vocabulary, standard, 19  
 Vowel-gradation, 483  
 Vowel-music, 206, 319  
   in prose, 207  
 Vowel-mutation, 482  
 Vulgarisms, 47, 145

## W

- We*, editorial, 436  
 Wealth of meaning, 38, 145  
 Weighty style, 141  
*Well* (conj.), 461  
 Welsh, 344  
 Wessex, 342, 368, 372  
 West Saxon, 372, 378  
*What*, 357  
*Whence*, etc., 358  
*Whether . . . or*, 463  
*While*, 462  
*Whilom*, 358  
*Who, whom*, 357, 445  
*Why*, 357  
 Wit, 133, 308, 309  
*Witenagemot*, 355  
*Withal*, 459  
*Wont*, 360  
 Word-building, 476  
*Worse, worst*, 356  
*Worth* (verb), 360  
*Wot*, 360

## Y

- Yesterday*, 358  
*Yfel*, 356